

*In This Issue:* REPORT OF THE MUSIC SUPERVISORS' NATIONAL CONFERENCE IN CHICAGO

# MUSICAL COURIER

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NEW YORK, SATURDAY, APRIL 5, 1930

WHOLE NO. 2608



*Marchand photo, Bruxelles*

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# Five Philadelphia Critics With One Opinion

ABOUT

# PAUL ALTHOUSE

THE PHILADELPHIA RECORD

MARCH 21, 1930

**PAUL ALTHOUSE WON NEW LAURELS FOR HIMSELF AS CANIO.** He rehabilitated the role with a surprising excellence. His voice is adequate, possessing as it does a capability for fine shades of emotion. HIS DELINEATION OF THE ROLE WAS SUPERB. Without extravagance or overacting, Althouse brought to life once more the sufferings of the half-crazed clown. He sang the "Vesti la giubba" with real conviction.

PHILADELPHIA INQUIRER

MARCH 21, 1930

Paul Althouse, appearing as Canio, gave one of the most eloquent performances of his career, acting the role with convincing power, and being at his best vocally. His singing of the "Vesti la giubba" won a number of curtain calls after the opening act, and he equaled this impression with his vivid singing and acting at the end.

PHILADELPHIA PUBLIC LEDGER

MARCH 21, 1930

Paul Althouse was the Canio, and he carried the honors of the performance with his singing and intense dramatic work. The "Vesti la giubba" was the vocal apex of the performance and Althouse was called before the curtain many times at the close of the first act.

PHILADELPHIA DAILY NEWS

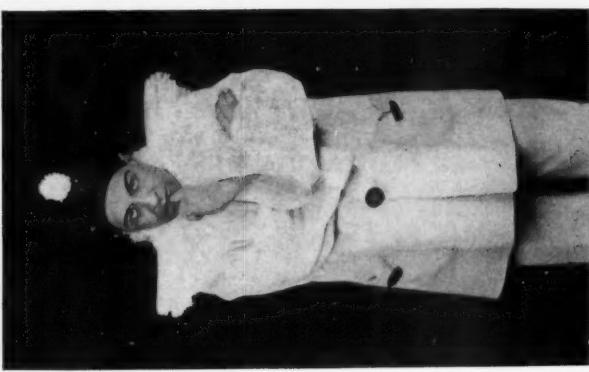
MARCH 21, 1930

Paul Althouse was the Canio, bringing all his recognized resources into play. His voice seems to be improving, and his aria at the end of the first act was genuinely fine.

PHILADELPHIA BULLETIN

MARCH 21, 1930

Paul Althouse did some of his best singing of the season. He sang the famous "Lament," with tragic depth and full resonant tones, winning long applause.



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## Berlin Likes Krenek's New Opera

Furtwängler Conducts Marriage of Figaro—A New Version of Stravinsky's Sacre—Szigeti at the Philharmonic—Jarnach's New Overture Heard—Balakovic Plays With Michael Taube—Piatigorsky Welcomed Home—Promising Young Lieder Singers Heard—Also Pianists—Bachaus Acclaimed in Recital—Berlin to Lose an Opera House.

BERLIN.—Ernst Krenek's new opera, *Das Leben des Orest*, which had its premiere a few weeks ago in Leipzig, was given its first Berlin performance on March 4 at the State Opera here. In this work Krenek returns to the "grand opera" of Meyerbeer and Verdi; the Spartan sobriety of the so-called "moderne Sachlichkeit" (modern objectivity) which, for the last decade has been the slogan of the young German composers, seems to have lost its charms for him.

### No More Economy of Means

No more brevity, no more economy of means, simplicity of decoration and linear counterpoint for Krenek. His present idea of an opera, as set forth in this one, is a full, even super-sized, work of at least four hours' duration with sumptuous decorations, a big and powerful orchestra, plenty of arias, duets, quartets and choruses; much dancing and a great deal of commotion on the stage; an exciting plot full of romantic adventures and with a pacific tendency. And all these ingredients are mixed together in as many different styles.

Krenek takes the old Greek myth of Agamemnon, Clytemnestra, Aegisthus, Electra and Iphigenia, bends and shapes it to suit his ideas, transposes the Greek people to the year 1930, gives them modern dress (at least in this production), makes the crowd act as it would today in some Mediterranean country, and fits into this frame a story of war, murder, revenge, love, brutality and compassion. All this, while not very refined, to be sure, is theatrically effective when treated by so genuinely dramatic a temperament.

### LIBRETTO BETTER THAN THE MUSIC

Krenek's libretto, written by himself, is, in fact, more remarkable than his music, though this, too, bears evidences of his great talent. It contains powerful climaxes and stretches of considerable interest. But there are still longer stretches which are barren and tiresome to listen to. Moreover, there is, almost throughout, a lack of good taste and a complete lack of unity of style. Mendelssohn, Wagner, a little Schönberg, Stravinsky and Hindemith, negro songs, German sentimental popular songs, etc., come in for their share of representation, and jazz reigns supreme, not only when dancing and revelling is going on, but as an accompaniment for almost anything. Will Krenek ever achieve something of real artistic quality, or will he constantly remain the very talented young composer with great promise for the future?

The performance was excellent, as far as Klempner's authority, energy, temperament and musical power could control it. The singers did fairly well, whenever the composer's constant agitato left them a chance for real singing instead of the screaming which was heard most of the time. Excellent choral work, and an effective mise-en-scene deserve praise. The scenic decorations by Giorgio di Chirico, a new man in this field, were rather unfavorably compared with those of the Leipziger performance; however, the public success of this Berlin premiere was considerable.

### A MARVELOUS MARRIAGE OF FIGARO

Furtwängler, recovered from his illness, is busier than ever, conducting operas, symphonies and choral works here. At the Municipal Opera he gave a marvelous performance of Mozart's *Marriage of Figaro*. The spirit of the music lived again in the grace, limpidity, flexibility and emotional truth of Furtwängler's conducting. He had the valuable cooperation of a first-rate cast of singers, headed by Maria Ivogün, who, as Susanna, is unsurpassed, at least in Germany, today. In vocal ability, refinement, enchanting grace and sprightliness of dramatic action, it would be hard to find her equal anywhere. Margarete Perras, a fine young coloratura singer, particularly distinguished herself as Cherubino, while Anton Baumann's good humored Figaro, Delia Reinhard's countess and Reinmar's Count Almaviva all deserve praise.

A few days later Furtwängler conducted Beethoven's *Miss Solemnis* in the Philharmonie, and, as before, held his vast audience fascinated to the last note. His interpretation of the monumental score is char-

acterized by profound fervor and passionate ecstasy. The Kittl Chorus, with its fresh voices and its excellent training, was remarkably efficient. The solo-quartet just fell short of perfection, in spite of the individual excellence of its members. Lotte Leonard jumped in at the last moment without rehearsal, thus saving the performance. Rosetta Anday's contralto voice was as splendid as ever, while Karl Erb's singing was more enjoyable for its intellectual, emotional and stylistic qualities than for actual beauty of sound. Fred Drissen's fine bass made an effective foundation for the quartet's vocal structure.

### A REMODELED SACRE

At the eighth of the Philharmonic concerts, which are under Furtwängler's direction, the most exciting number of the pro-

gram was a new version of Stravinsky's *Le Sacre du Printemps*. The changes, however, are hardly perceptible to the ear; only a close comparison of the original and the present versions of the score reveal the alterations. Furtwängler gave a stirring performance of this bold and fantastic work, arousing the admiration and enthusiastic approval of the majority of listeners, although there is still a minority which felt compelled to leave the hall with all the signs of indignation and disapproval. Joseph Szigeti was the soloist of the evening, and he performed Beethoven's violin concerto with his well known nobility of conception and finished technic. The Bach orchestral suite in D major, also brilliantly conducted, introduced the program.

Rudolph Siegel, leader of the Crefeld Orchestra, who enjoys an excellent reputation among the German provincial conductors, gave a concert with the Berlin Philharmonic Orchestra. He immediately won his public by his intelligent, cultivated and musicianly manner of conducting. A fine performance of Berlioz's *Symphonie Fantastique* filled the first part of the program, but interest was centered in Ravel's *Bolero* for Orchestra, which was performed on this occasion for the first time in Germany. This masterly score is, in the main, a study in orchestration; it consists of several dozen repetitions, in every possible variation,

(Continued on page 47)

at the Friday Morning Club in Los Angeles, April 18, with Cadman at the piano and Sol Cohen as the interpreting artist. On the same program, some of the theme songs which Mr. Cadman has written for motion picture productions during the past year will be sung by Clark Sparks, the young tenor whom Mme. Schumann-Heink recently brought West.

### Mengelberg to Bring Concertgebouw Orchestra to London

LONDON.—The Concertgebouw Orchestra of Amsterdam is being brought to London in May by Willem Mengelberg and will give three concerts, on the 14th, 15th and 16th respectively. The programs are not yet completed, but the first will be devoted to Bach and Beethoven, the second to Tchaikovsky and Liszt, and the third to Wagner and Strauss. Thus, within less than three months, London will hear the leading orchestras from America (the New York Philharmonic under Toscanini), France (the Colonne under Gabriel Pierné), Austria (the Vienna Philharmonic under Furtwängler) and Holland.

M. S.

### Oscar Straus Sued by Shuberts

Suit for \$3,500 has been started by the Shubert Theatrical Company against Oscar Straus, well-known Viennese comic-opera composer, alleging failure on the part of the defendant to perform a contract to compose two operettas. The plaintiff claims that by the terms of the contract, which was made in Berlin, March 14, 1925, Straus agreed to finish one operetta by December 1, 1925 and the other on March 1, 1926. On the strength of the contract the composer received \$2,500 in advance royalties and \$1,000 to pay the fare of himself and his wife to America, it is alleged. Among Straus' successful operettas is *The Chocolate Soldier*, which brought him world renown.

### Caruso's Daughter to Get Half of \$1,000,000 Royalties

The litigation over the division of approximately \$1,000,000 accrued royalties on phonograph records made by the late Enrico Caruso is nearing an end. It has been definitely decided by the New Jersey Court of Errors and Appeals (Trenton) that the royalties should be divided according to the Italian law. Thus Gloria Caruso, daughter of the famous tenor, will receive one-half the amount of the royalties, while the four other heirs will get the remaining half in equal shares.

### A Bill to End the Song Sheet Racket

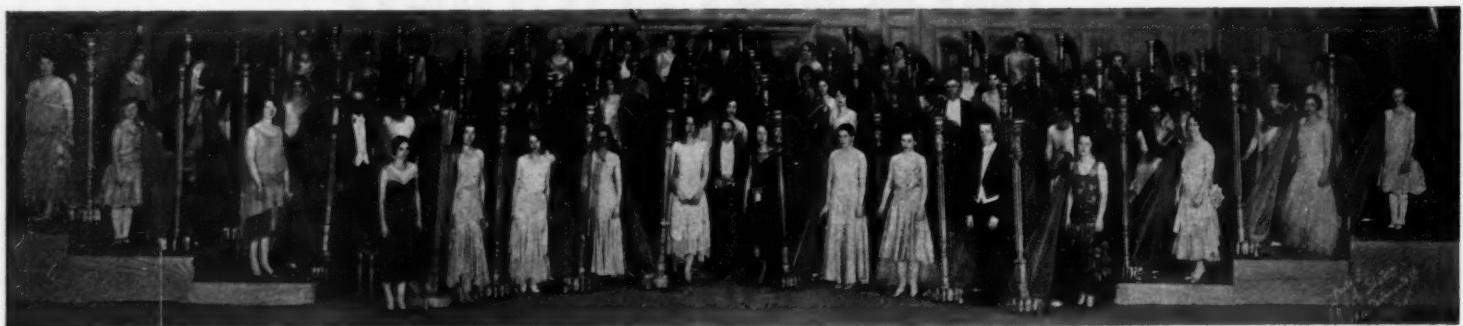
Governor Roosevelt has signed a bill prohibiting the printing, publication or sale in the State of New York of either the words or music of copyrighted musical compositions without the consent of the owner. This bill is intended to put an end to the so-called "song sheet racket." The bill probably owes its existence to the activity of the American Society of Authors, Composers and Publishers.

SEVEN RECALLS FOR BACHAUS  
When Bachaus played Beethoven's E flat concerto with the Orchestre Symphonique the applause was so long after each recall that the concert came to a standstill. The shortest way out of the difficulty would have been for Bachaus to play an encore. This, however, he would not do, for artistic reasons. After seven recalls, with long intervals between appearances, the piano was closed and pushed to the back of the stage and the program was resumed. Bachaus has played thirty-two sonatas and three concertos by Beethoven in Paris during the present season.

Harold Bauer was in splendid form for his recital in the Pleyel Hall, and a very large audience gave him a royal welcome. His program contained an agreeable Fantasy from the "quaint and curious volume of forgotten lore" of Haydn's piano music. This, with Franck's Prelude, Fugue, and Variations, and a melodiously rollicking piece by Albeniz, served to redeem the program from the sameness which mars too many recitals. But everything that Harold Bauer played was received with outbursts of applause, and many extra numbers kept



THE HART HOUSE STRING QUARTET,  
with Alfred Heather, tenor, and Dr. Ernest MacMillan (seated) at the piano, who recently gave Vaughan Williams' *On Wenlock Edge*, in Toronto, at the Royal York Hotel Music Series sponsored by the music department of the Canadian Pacific Railways.  
(Photo by Alexandra Studio).



PARTICIPANTS IN THE TENTH ANNUAL NATIONAL HARP FESTIVAL

held in Boston, March 3 and 4, with headquarters at the Hotel Statler. The concert was held at Symphony Hall, and the proceeds, which were large, go to the Harp Scholarship Fund. Pictured above are (second from the left on the first step of the raised platform) William Place, Jr., founder of the Association; Vivian Place (at the extreme right in the same row), festival manager; (front row, left to right) Alice Chalifoux, Flora Greenwood, Floraine Steller, Victoria Murdock, Marietta Bitter, Carlos Salzedo, Lucile Lawrence, Reva Reatha, Mary Griffith, William Cameron, and Edna Phillips, soloists at the concert the program of which included a Slumber Song by William Place, Jr., played by eighty harpists, and Salzedo's concerto for harp and seven wind instruments, played by Lucile Lawrence and conducted by the composer, as well as other interesting classic and modern works.

**FLORENCE WIGHTMAN,**  
harp virtuoso, who also is a pianist of marked ability. She recently was engaged to play the piano part in Rimsky-Korsakoff's quintet for wood wind quartet, French horn and piano, in a concert given by the Cleveland Wood Wind Ensemble. Her recent harp engagements have included a concert in Beaver Falls, Pa., in a trio of harp, flute and cello, and an appearance as soloist in Ernest Bloch's *America* with the Roxy Symphony Orchestra, Josef Littau conducting. Miss Wightman is solo harpist of the Cleveland Orchestra and also is active in teaching in that city.



ALFREDO  
CASELLA  
IN SPAIN.

This picture was taken during the recent visit of Alfredo Casella to Manuel De Falla. It shows, from left to right, Arrigo Serato, De Falla, Casella and Arturo Bonucci, cellist. It was taken in the Court of Lions at the Alhambra.



**GIOVANNI MARTINELLI,**  
who, according to headline reports, "dazzled" and "enthralled" his audience when he sang to a capacity house recently in the final of the Philharmonic concert series in New Orleans. Still another headline stated that the recital was a "rare triumph" for the tenor, and, continuing his review, the critic of the *New Orleans States* declared that his program was truly magnificent, that his tones were magnificently robust and his voice control perfect, while the *Item* found it significant that he gave New Orleans more than his voice, he gave himself. (Photo © Mishkin, N. Y.)



CHRISTOPHER  
HAYES,

tenor, who will sail early in June for a tour of Europe under the direction of Albert Morini. Mr. Hayes will return to America in the early fall to fulfill several engagements in this country. He is one of many professional pupils of J. C. Benetis.

## SALZBURG AND THE AUSTRO-AMERICAN CONSERVATORY OF MUSIC AND FINE ARTS

By Florence Polk Holding.

There used to be an odious saying about Salzburg in Mozart's time which ran like this: "He who comes to Salzburg becomes in the first year stupid, in the second idiotic and in the third a true Salzburger." And even Mozart himself once wrote in a letter to a friend, "I detest Salzburg and everybody in it." But if he were to return to

conductors from New York and actors from Berlin.

Salzburg is international and the great compelling force which has brought this about is music. All the world loves music and so to Salzburg all the world goes. And Old Salzburg takes her twentieth century godchildren by the hand and not only satu-



MAX REINHARDT'S RESIDENCE IN SALZBURG.

one of the famous beauty spots of that fascinating old city. Mondsee, the home of the Austro-American Conservatory, is but an hour's motor ride to Salzburg. (Photo © B. Kerschner, Salzburg).

his native place today, he could not truthfully repeat such a statement, for Salzburg is no longer a provincial town where only the guttural accent of the mountaineer is heard on the streets, but a cosmopolitan center where people of every nation congregate, where native peasants sit down at table in the courtyard of St. Peter's monastery with opera singers from Vienna, con-

rates them with the radiant beauty of her past, but astounds them with the flaming splendor of her present. About the future she does not care.

Mondsee, the site of the Austro-American Summer Conservatory of Music, is but an hour's motor ride from Salzburg, and it was partly because of its proximity to this aristocratic and alluring old town that

Mondsee, itself a charming medieval market-place, was selected for the School's activities. Attendance at the Salzburg concerts and plays during the Festival month of August is included as a part of the curriculum, and special lectures are given in this connection. With Salzburg so accessible the students may come hither at leisure and enjoy to the fullest extent, without the pressure of limited time, those rare entertainments which the ordinary tourist too often glimpses only between trains unless he is confined to the scarcely less tantalizing period specifically allotted by cut-and-dried itineraries.

The Mondsee students may deliberately choose a clear day on which to see Max Reinhardt's beautiful production of *Everyman* performed in the open air on the steps of the old Cathedral. They may listen, un hurried, to the splendid series of concerts, nine in all, given by the Vienna Philharmonic Society, under the direction of such conductors as Clemens Krauss, Bruno Walter and Franz Schalk. Then there are the excellent performances of the Vienna State Opera Company. And in the very Cathedral where the youthful Mozart himself once played and improvised on the organ, one may drink in the calm impersonal beauty of his Motettes and Requiem as they sing their theme of eternal praise under the spell of master hands.

And then, when the mind is weary of strictly aural entertainment, there is always the sheer beauty of the landscape itself to enthrall the heart of the visitor. There is the fortress crowned rock of Hohensalzburg, a challenge to everyone who raises his eyes to it. The view from its ramparts and battlements is superb. There is the lovely gem-like Chateau Heilbrunn, pleasure-ground of Salzburg's former rulers, where one may saunter for hours through stately parks and over velvety lawns. There are other castles of unique beauty. And there are innumerable churches and fascinating old monasteries bordering the silver Salzach River, all inviting exploration. Salzburg is a town of never-ending surprises, where, as some one has said of Vienna, the commonplace becomes eventually the unexpected.

### Scandinavian Countries Hearing Maazel

The Scandinavian countries are having an opportunity now of hearing Maazel for the first time. Thus far he has appeared with

enviable success in the principal countries of Europe, including England, France, Germany, Holland, Italy, Austria and Czechoslovakia. His tour of Sweden, Norway and Denmark began the end of March and will continue during April, followed by the latter part of the month by additional appearances in Holland.

### Aberlandi Scores as Santuzza

Emilia Aberlandi, soprano, scored a great success as Santuzza in *Cavalleria Rusticana* with the Philadelphia Civic Opera Company on March 20. This was Miss Aberlandi's first appearance with the Philadelphia company and her debut in that city was indeed worthy of this young artist, whose lyric voice has unusual range, and, although powerful, has a sweetness and warmth that immediately win the approval of every audience she is called upon to sing before.

Miss Aberlandi has sung in opera in Italy for two years, receiving excellent notices from the Italian press. Her work here in this country has, until the present time, been confined to several of the best of the small opera companies. Recognition of her unusual talent secured her engagement with the Philadelphia company and will undoubtedly lead to many more important engagements for her.

Miss Aberlandi is an artist-pupil of Maestro I. Ferrari, of New York, with whom she has been working for several years and to whom she gives credit for her success.

### Portland, Ore., Dunning Teachers Meet

The Kate Dell Alumnae of Dunning teachers were entertained at a buffet supper on March 12 at the residence-studio of their normal teacher, Kate Dell Marden, of Portland, Oregon. It was decided at this time to hold regular monthly meetings for the purpose of round-table discussions and the general promotion of music. Federation with the National Music Clubs also was accomplished, and the following new officers were elected: Louise Harder, president; Mrs. T. S. Roberts, first vice-president; Marian Megson Williams, second vice-president, and Hazel Harger Girdwood, secretary treasurer. The next meeting will be held at the home of the newly elected president.

# MUNICH FESTIVALS



INTERIOR VIEW OF THE PRINCE REGENT THEATRE

**1930  
OF THE BAVARIAN  
STATE THEATRES  
JULY 21st  
to  
SEPTEMBER 1st**



INTERIOR VIEW OF THE RESIDENCE THEATRE

## RICHARD WAGNER:

The Mastersingers of Nuremberg.....	July 21, Aug. 1, 18, 25
Lohengrin.....	July 28, Aug. 21
Parsifal.....	July 26, Aug. 4, 16, 23
The Ring of the Nibelungs.....	Aug. 7, 9, 11, 14
The Flying Dutchman.....	July 24, Aug. 19

## W. A. MOZART:

The Marriage of Figaro.....	July 22, Aug. 2, 12, 24
The Magic Flute.....	July 29, Aug. 13, 22
Cosi fan tutte.....	July 25, Aug. 8
The Abduction from the Seraglio.....	Aug. 5
Don Giovanni.....	July 31, Aug. 15

## RICHARD STRAUSS:

Der Rosenkavalier.....	Aug. 30, Sept. 1
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Palestrina.....	Aug. 28, 31
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Conductors: HANS KNAPPERSBUSCH, KARL ELMENDORFF, PAUL SCHMITZ  
Guest Conductors: RICHARD STRAUSS, HANS PFITZNER, EGON POLLACK, LEO BLECH

Principals: Kappel, Ohms, Offermann, Hüsi-Mihacek, Feuge, Nezadsl, Ranczak, Jokl, Schellenberg, Olszewski, Willer, Fichtmüller, Krauss, Fischer, Patzak, Taucher, Rode, Nissen, Rehkemper, Hann, Schipper, Bender, Sternbeck, Kipnis, Manowards, Seydel, Zimmermann.

**SEATS FOR THE WAGNER, STRAUSS AND PFITZNER PERFORMANCES, FROM 10 TO 25 MARKS  
FOR THE MOZART PERFORMANCES, FROM 6 TO 25 MARKS**

## HANS PFITZNER:

Information may be obtained and seats reserved at the Amtlichen Bayerisches Reisebüro, 16 Prinzregentenplatz, München.—Cook's Offices throughout the World—The American Express Company—The Amerop Travel Service, 524 Fifth Avenue, New York—European Festivals Assn., 119 West 57th Street (Suite 1017), New York and 15 Boulevard des Italiens (Suite 601-602), Paris.

**Kennedy Freeman, Concert Pianist,  
Accompanist, Teacher, Radio  
Artist**

Kennedy Freeman, American pianist, has won recognition in a four-fold capacity, having appeared with success as concert pianist, accompanist and radio artist and also having many gifted pupils under his guidance. This artist started his musical career as a child



Photo by Arthur Murray  
**KENNEDY FREEMAN**

prodigy, appearing as piano soloist. Upon reaching maturity, he made several concert tours in the United States and Canada.

For a number of years Mr. Freeman studied with Richard Hageman, eminent coach, accompanist and conductor. He then decided to go to Europe to appear in concert and also to broaden his musical horizon. While on the continent he studied with such renowned teachers as Isidor Philipp, Alfred Cortot, Vincent D'Indy, Paul Dukas, Paul Fauchet and Maurice Ravel.

Since his return from abroad, in addition to his work as teacher of advanced students and coach, Mr. Freeman has been busily engaged as soloist, ensemble pianist and accompanist. He gives a special course for those who wish to perfect themselves in technic, tone production and interpretation according to modern methods. The versatility of his training and experience ideally fit him for such a broad field of endeavor.

Over station WOR on Tuesdays at 5:30 and Saturdays at 4:30, Mr. Freeman and Charles Prema, tenor, are heard in recital programs confined to the best in music literature. Each recital consists of the music of some great composer, such as Brahms, Schubert, Chopin, etc., or else a national program, such as Russian, Spanish, German or Italian. Both piano works and songs are included in each broadcast, and a short talk on the character and history of the music to be presented adds to the interest of the programs. Numerous letters of appreciation and many requests have been received from the public, and the Freeman-Prema broadcast is rapidly becoming an institution.

Public interest in the work of these two artists has been the result of requests for their appearance at many recitals, for which they are also available. At his studios in the Sherman Square Studios, Mr. Freeman is planning a series of musicale teas to be held on Sunday afternoons between five and seven o'clock, not only for his friends, but also anyone interested in good music.

**Gertrude Berggren Wins Success**

Gertrude Berggren, another young artist-pupil of Adelaide Gescheidt, has achieved

distinction as a concert singer in the last two years, also before the microphone at the National Broadcasting Company's studios.

Miss Berggren sings regularly on the Westinghouse Salute and Maxwell House hours, and has sung for The Recitalists, Tone Pictures, The Salon Singers and Movements Musicales. She recently gave a joint concert with Fred Patton, baritone, in South Manchester, Conn., and received high tribute for her rich contralto voice by critics who lauded her many outstanding features of excellence. March 22 she was soloist at the Academy of Music, Brooklyn, at the Swedish Emanuel Methodist Church.

During her brief career in New York, Miss Berggren has sung regularly at Hillside Presbyterian Church, Orange, N. J., Swedish Emanuel Methodist Church, Brooklyn, and Unity Synagogue, New York City.

**Klibansky to Teach in New York  
This Summer**

At the request of many pupils who have important radio engagements and also from out-of-town pupils, Sergei Klibansky has decided to teach this summer in New York.

The activities of some of his artist-pupils are as follows: Frances Block will be heard at a concert in Carnegie Hall April 2; Gwyne Rouse has been engaged as soloist at the First Baptist Church in Jersey City.

cert at Steinway Hall on Tuesday afternoon, April 22.

Recent appearances of the Sittig Trio were at the Montclair, N. J., High School, and at Middletown, Conn., where two concerts were given, for the College Club and at the High School.

**Marchesi Studio Notes**

Mme. Blanche Marchesi made her second public appearance in a number of years on February 2 in Paris. She sang two groups of songs for which she earned a genuine ovation. Particularly enthusiastic was the audience over Scarlatti's *Les Violettes* and the *Erlkonig*. Mme. Marchesi was in fine vocal form and showed her superb artistry.

On March 8 Mme. Marchesi presented a number of her artists in an enjoyable program at Salle Marchesi, among them being Dorothy Canberra, Mme. Guerard, Mme. Allez, Michel Volkonsky, baritone, with Mme. Marchesi appearing herself; also Nienezyk-Watlsaw, violinist, and M. Dubruille, cello. Victor Gilie and Mme. Devoyode participated, too. The second half of the program was given by Mme. Guerard, Kate Bean, Bell Antonina, Gladys Field, Ethel Davis and Marry Trinder.

February 16, a program, also excellent, was given by Marguerite Guerard, Jeanne Marie Conty and Luis Esteban. Mme. Gu-



**CORNELIUS VAN VLIET,**  
well known cellist, who recently returned from a very successful eight weeks' tour through the middle west and east with his own trio, as a part of a new educational enterprise, under the auspices of the National Supervisors' Conference, to introduce good music in the public schools.

**Twenty Immigrant Groups in  
Calgary Folk Festival**

Canada has just completed her third annual Great West Folksong, Folkdance and Handicraft Festival, which consisted of seven concerts given in the course of four days, beginning March 19, at the Palliser Hotel in Calgary. The event, which was staged by the Canadian Pacific Railway, Harold Eustace Key, musical director, under the patronage of Lieutenant-Governor William Egbert and Premier J. E. Brownlee, attracted not only thousands of Canadians, but several hundred Americans as well.

Some four hundred performers, representing native groups as well as twenty Continental nationalities, participated in the festival. Each demonstrated in native costume its own folksongs and folk dances.

Several national choirs appeared at the festival, including the Ukrainian Choir of Mundare, the St. David's Welsh Choir, the Canadian Pacific Choir and the Danish Choir of Calgary. The soloists included Finlay Campbell, baritone of Cape Breton, N. S., who scored a huge success with his audience in Gaelic songs; Carrie Mahalek, Winnipeg soprano, who distinguished herself in Hungarian folksongs; Isabelle Burnada, contralto from Vancouver, who sang beautifully Old English and Breton folksongs, and Selma Johanson DeCoster, known in Canada as the "Swedish Nightingale," who sang several groups of Scandinavian songs. Among the memorable dancing groups were the Polish Mazur eight from Winnipeg; the Bavarians in their "Schumplattler" Alpine dance; the French-Indians from St. Paul de Metis; English folkdancers from Vancouver in Elizabethan Morris jigs; the Hungarian "Czardas" group from Lethbridge, Altona, and the cowboy dancers of the Southern Alberta Pioneers, whose frequent "whoopie" cry was gleefully appropriated by almost every immigrant group before the festival was ended.

In addition to the musical features, there was an exhibition at the hotel of the distinctive handicrafts of the twenty countries, each set up in a booth under its own flag.

Premier Brownlee expressed the hope that the festival, originated and organized in 1928 by John Murray Gibbon of the Canadian Pacific Railway, might continue as an annual institution for the Canadian West.

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Among singers who recently began studies with Mr. Klibansky are Carolyne Moffit, Muriel La France, Grace Osborne, Betty Lonard, Marguerite Miller, Betty More, Effy Sonders, Grace Hazy, Alva Levin, Bertha Wolter, Rose Mandel, Lillian Bowers, Elsa Martin, William Pringle, Artur Scharlin, Louis Zeidler, Andrew Walker, Arnold Bender, Fritz Thomas; Phoebe Crosby sang at a concert in Boston on March 22.

**Milton V. O'Connell Opens  
Publicity Organization**

Milton V. O'Connell, formerly musical and publicity director for The Barbizon and Barbizon Plaza Art-Music-Residence Center, announces the opening of his own publicity and promotional organization in the Fish Building. He will handle all matters pertaining to the planning, organization and execution of publicity, promotion, concert direction, radio programs, and campaigns.

**Hampton Choir Under  
Distinguished Patrons**

The Hampton Choir will sing abroad under the patronage of three American ambassadors: Charles Dawes in London, A. E. Edge in Paris, and F. M. Sackett in Berlin.

**Sittig Trio Spring Concert, April 22**

The Sittig Trio, consisting of Frederick V. Sittig, pianist; his daughter Margaret Sittig, violinist; and his son, Edgar H. Sittig, cellist, will give their annual spring con-

ract, a striking blonde, with a mellow dramatic soprano, achieved a great success this season at her Paris debut. And Ethel Davies, contralto, also met with favor at the American Women's Club concert on February 9. All the Marchesi artists are a credit to this distinguished teacher.

**Virginia Composers**

The Virginia Musician, which is the bulletin of the Virginia Federation of Music Clubs, makes its March issue a Virginia composers' number. The president of the Virginia F. of M. C., Mrs. John P. Buchanan, of Marion, Va., is herself a composer and a very successful one, her music being used by some of the leading concert artists of the day. On the cover of this issue is a photograph of John Powell, honorary patron of the Virginia F. of M. C., and in the reading pages is an extended list of successful Virginia composers.

**Ponselle on Victor Hour April 10**

Rosa Ponselle will be the soloist on the hour of music to be broadcast by the Radiola Division of the RCA Victor Company on Thursday evening, April 10, at ten o'clock, through a coast-to-coast net-work over the NBC System. She will be heard in arias from operas in which she has scored her greatest successes as well as songs which are most popular with her concert audiences, and will be supported by a large orchestra, under the direction of Rosario Bourdon, while Nathaniel Shilkret will conduct in the instrumental numbers.

**GOODSON WELL RECEIVED AS  
SOLOIST**

"Miss Goodson has been a stranger for too long. England sends us fine pianists of her sex but none finer than she, as proved many times in bygone years. It is bold for a brawny man, sufficiently gifted, to approach the 'Emperor' Concerto, for it holds dazzling splendor. It is no work for frail woman. But Miss Goodson is not the fragile femininity. She uses keys and pedals with vigor and often mounts to the imperial manner in her playing. Her art is broad and deep; she is an intellectual artist whose intellect has mellowed with the seasons, and her style is refined and smooth and mellifluous. Since the scope of the 'Emperor' is so vast, there was opportunity for her to be both gentle and brazen with equal craft. Her tone was resoundingly rich and her occasional delicates were sweetly spun loveliness. She had a most impressive success with the audience." —Russell McLachlan, Detroit News, Mar. 14, 1930.

# GOODSON

"GOODSON WELL RECEIVED AS  
SOLOIST

"Miss Goodson has been a stranger for too long. England sends us fine pianists of her sex but none finer than she, as proved many times in bygone years. It is bold for a brawny man, sufficiently gifted, to approach the 'Emperor' Concerto, for it holds dazzling splendor. It is no work for frail woman. But Miss Goodson is not the fragile femininity. She uses keys and pedals with vigor and often mounts to the imperial manner in her playing. Her art is broad and deep; she is an intellectual artist whose intellect has mellowed with the seasons, and her style is refined and smooth and mellifluous. Since the scope of the 'Emperor' is so vast, there was opportunity for her to be both gentle and brazen with equal craft. Her tone was resoundingly rich and her occasional delicates were sweetly spun loveliness. She had a most impressive success with the audience." —Russell McLachlan, Detroit News, Mar. 14, 1930.

**TRIUMPHS AS SOLOIST WITH THE  
DETROIT SYMPHONY UNDER GABRILO-  
WITSCH ON MARCH 13 AND 14, 1930**

**"ENGLISH PIANIST SCORES IN  
MONUMENTAL WORK**

"An evening of Beethoven we had with Goodson's performance of the famous 'Emperor' concerto as the black tide of English pianist has long been a favorite with Detroit audiences. She is a sterling musician of sensitive appreciation and an eloquent facility of expression. Her playing reaffirmed our faith in her. Her interpretation was beautifully proportioned and she achieved telling effect without ever doing more or sensational. I imagine the concerto was destined on the strength, or weakness, of its opening movement, which, to me, resounds with all of the hollow pomposity and grandiloquence of an emperor's court. Miss Goodson colored it in what variegated hues she could, and refined much of its grandiloquence to charm, but she still maintained the grandiloquence. In the adagio that thing became a compelling work of art. Here her command of the subtler nuances and her capacity for expressing an unsentimental tenderness showed her true artistic stature, and as she swept into the vigorous rondo she carried the emotions of the big audience with her." —Ralph Holmes, Detroit Evening Times, Mar. 14, 1930.

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N. Y. Times photo, 1930  
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1930

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Fifth Season

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*N. Y. Times*—Olin Downes, Jan. 26, 1930

"Mr. Johnson's Sadko had beauty of tone . . . the musicianship and charm of an accomplished singer's performance."

*N. Y. American*—Leonard Liebling, Jan. 26, 1930

"A distinct personal triumph."

#### "THE GIRL OF THE GOLDEN WEST"

*N. Y. Sun*—W. J. Henderson, Jan. 11, 1930

"He was in excellent voice and sang with a passionate utterance that carried conviction from the beginning to the end."

*N. Y. World*—Richard L. Stokes, Jan. 11, 1930

"A portrayal with an intensity that resulted in one of his most significant and virile creations."

#### "PELLEAS"

*N. Y. Sun*—W. J. Henderson, Feb. 6, 1930

"Mr. Johnson has the honor of delivering the text in a most aristocratic French. It is the best Pelleas this town has known despite the fact that Perrier himself sang it here."

#### "ROMEO"

*N. Y. American*—Grena Bennett, Feb. 15, 1930

"There is no more romantic figure on the operatic stage, an excellent Romeo, vocally and visually."

#### CONCERT

"One of the most artistic singers now on the American concert platform."—*Philadelphia Inquirer*, Oct. 28, 1929."The master of a perfect voice, who uses it without affectation or display."—*Yenmita, Toronto Press* after concert Oct. 28."An artist of the first rank. . . . A master recitalist."—*St. Louis Globe-Democrat*, Nov. 3 and 4, 1929."He fills the bill equally well in concert or opera. Edward Johnson scored something like an ovation."—*Archie Bell, Cleveland News*, Nov. 8, 1929."Sang his way into the hearts of an audience which filled the auditorium. Convinced the audience of his right to be acclaimed America's foremost tenor."—*The Patriot, Harrisburg, Dec. 12, 1929*."Sang with such beauty of vocal utterance as to win an ovation."—*M.B.S., Buffalo Courier-Express*, Nov. 27, 1929."Mr. Johnson's singing reached a perfection of achievement."—*F.B.T., London, (Ont.) paper* after recital of Nov. 29, 1929."Has every attribute that makes for the perfect tenor."—*Mary Manners, Manitoba Free Press, Winnipeg*, Dec. 3, 1929.

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Take CHATTANOOGA for instance. RUTH BRETON played there in the course of a Southern tour on February 26. We'll let CHATTANOOGA talk for itself on that subject.

Facsimile headline from the Chattanooga News:

### RUTH BRETON WINS ACCLAIM IN CONCERT

**Large Audience Attends Musical Event at Memorial Auditorium.**

By THANKFUL EVERETT  
Ruth Breton, a southern girl, who is internationally famous as one of the leading violinists of the world, was given enthusiastic acclaim Tuesday evening by a large audience of music

Facsimile headline from the Chattanooga Times:

### MISS RUTH BRETON THRILLS AUDIENCE

**Noted Violinist Given Unusual Ovation Here.**

Miss Ruth Breton, celebrated violinist, was given an ovation seconded by a critical Chattanooga audience, composed in large part

TELEGRAM: "Concert an outstanding success. MISS BRETON carried her audience by storm. It is the universal opinion that it was the best concert ever given in CHATTANOOGA."

LETTER from the local manager: "We had the largest audience attending a recital of this kind in the many years that I have been interested in the Music Club. Her playing was soul-satisfying. She is an artist in every sense of the word. A wonderful personality."

And that's the tale of one city. And all for today!

C. M. A. J.

## Lauri-Volpi Arouses Milan With His Singing in the Revival of William Tell

Tenor Also Pleases in Il Trovatore—La Scala's Finances Discussed—Other News of Interest.

MILAN.—Arturo Toscanini was not mistaken when he advised Giacomo Lauri-Volpi to study William Tell. The master work of Rossini well fits the voice of this tenor, a voice which is rich, wide of range and very expressive. La Scala was excited for the occasion, as was the anxious public, and the expectations of the most hopeful were not delusions.

The role of Arnoldo received from the famous tenor a faithful execution, also an accurate, vibrant one, and one which was saturated in the dramatic element. The recitatives and arias were sung with the most admirable style. Lauri-Volpi accomplished a great feat both in the ensembles and in the perilous solos. It must be remembered that this work has a tremendous tessitura, and also makes great demands on the breath control of the tenor. Of course the effects achieved by the young tenor, and it must be reiterated that they were great effects, were diverse to those obtained by Tamagno, the last Arnoldo of the classic work at La Scala, and whose name was on the lips of everyone attending this performance. But just because of this diversity the present interpretation was more admired.

The other participants in this revival of William Tell were Mme. Rasa, the baritone Franci, and the basso Pasero. The scenes by Rovescalli were lovely. The orchestra, under Maestro Del Campo, was well disciplined and colorful.

#### OTHER PERFORMANCES

There will be new opera seasons opening up until the last of April. Some which may be mentioned here are the Lirico of Milan, opening April 12; the Comunale of Trieste, which opened March 15; the Verdi in Pisa, which opened March 23; The Theater of Legnano, which opened March 19; and the Verdi of Florence, which opens today, April 5. The Politeama Fiorentino of Florence will inaugurate its season on April 19.

#### A QUESTION OF FEES

Someone has made the statement that the fees accorded Lauri-Volpi for the performances he is giving at La Scala are exorbitant. The celebrated tenor receives barely 15,000 Italian lire a performance. This is a modest recompense when one stops to think that the artist will receive some \$2,500 a performance in Budapest. It is true that the fee which is accorded him at La Scala represents a record fee for this theater, where the maximum recompense is usually about 10,000 lire. The majority of other tenors receive a maximum of 7,000 lire. It is not known if Chaliapin will receive the same exorbitant fee which he received last year in Rome (50,000 lire per performance), but certainly he will have an exceptional recompense. It must be remembered that in 1908 and 1909 he was being paid at the rate of 8,000 lire a performance, a sum which at that time had the par value of 80,000 lire.

#### BIDU SAYAO IN THE BARBER

The youthful soprano, Bidu Sayao, had a favorable reception in The Barber, given at La Scala on March 2. The voice is of small volume, but it is pleasing, and her agility is very flexible. However, she is far from being a phenomenon. The tenor, Borgioli, made a favorable impression; especially did he achieve effects in his pianissimo and falsetti. Galeffi seemed out of place in the role of Figaro. Antonio Guarneri gave the Rossini score a brilliant interpretation.

#### THE MASKED BALL IN ROME

On March 1 the opera, The Masked Ball, was given at the Royal Theater in Rome. The success was great. The tenor, Aureliano Pertile, sang with great ease and bravura. He was much applauded and appreciated. Of course, in his singing of the aria, E' scherzo od e follia, he was not able to blot from our memories the work of Bonci, but this seems superfluous. Also the soprano, Arangi Lombardi, had some very happy moments, especially in the aria of the third act. The baritone, Montesanto, interpreted the part of Renato with authority. Laura Pasini was splendid as Oscar. Elvira Casazza seemed very correct in her impersonation of Ulrica. Gabriele Santini directed with animation.

#### ALFANO WORK AT THE SAN CARLO

During this month (March) the new work of Franco Alfano, L'Ultimo Lord, will be given at the San Carlo of Naples. The public is very anxious to hear this work. Knowing this author, it is not presumptuous to say that we will hear a work of notable style and of fundamental seriousness. The libretto is by Arturo Rossato and Ugo Falena.

The three principal interpreters at the San Carlo will be Miss Favero from La

Scala; Pertile, tenor; and Stracciari, baritone.

#### LAURI-VOLPI IN TROVATORE

Lauri-Volpi had as much success at his second performance of Trovatore as he did at his first. The houses were completely sold and the tenor's clear high notes brought cries of "Bravo" again and again. The artist should be very happy with his ever-growing popularity.

#### SIEGFRIED WAGNER FOR LA SCALA

Much interest has also been aroused by the news that Siegfried Wagner will be in our midst to direct at La Scala the Trilogy of the Nibelung. This is the first time that he has directed works of his father outside of Bayreuth. The first performances were scheduled for March 15, and no cuts were to be made. Siegfried Wagner wishes to demonstrate by this his interest in La Scala.

After the Wagner trilogy, The Damnation of Faust is scheduled to be directed by Victor De Sabata.

#### FINANCES AT LA SCALA

The receipts of La Scala from the time that the Ente Autonomo was instituted, and which now guides it, have been kept strictly as a matter of secrecy. The director general and the board of directors have never wanted to make known any facts concerning the financial conditions of the theater, despite the fact that they have often been approached on the subject. They have observed as strict a secrecy in the matter as if the public had no right to know anything about such matters, despite the fact that La Scala is a part of the make-up of the Milan public. Now we begin to have some light on the subject. In fact it is known that from 1921 to 1924, 2,257,560 lire were spent for expenses. From 1925 to 1926 the sum amounted to 336,285 lire, and from 1926 to 1927, 262,286 lire were spent.

These expenses were added to about seven million, which were acquired through a subscription for payment of work done in redecorating the theater and adding new scenes and costumes, etc., so that the expenses in all came to about eleven million lire. It is to be seen, therefore, that the major intake at the theater was made during the three first years of this new regime. This may be attributed to the facts that the public was then enjoying a greater wealth and had a disposition for spending (a reaction of the war); to the new order of things which presented a stable repertory; the re-engagement of three or four superior artists, and to the happy novelty of the opera, Nerone, for which the public had been anxiously waiting for about half a century. Following this, there came a general crisis; the slight influx of foreigners to Italy, fewer attractions in operas and artists, brought the descending curve at the box office, a fact which the present regime is determined to repair.

A change for the better took place at the beginning of 1928, and in the season 1928-29

favorable figures rose to about two million. The most discouraging results, it seems, will be this year, judging from the poor attendance at the performances. No doubt the principal cause is the financial state of the general public, which prevents the modest purse from indulging in luxuries. However, there are other causes, and among these one must not forget the cinema and sound films. Another cause might be adjudged the system which insists on a fixed repertoire. This might be well for the stranger, but it is against the natural character of the Italian, who is always looking for novelties. It is impossible in Italy to consistently repeat for the same public every year performances of Rigoletto, La Boheme or Lohengrin. It must be remembered that at La Scala the public is always more or less the same, and this very public becomes tired of hearing the same works over and over again, no matter how perfect might be their interpretation.

For the last nine years we have had consistent performances of Falstaff, and what is the result? That we, who have always been great admirers of Verdi, have begun to feel tired of him. Finally, it must be stated that the public has lost faith in new works, which have invariably brought us delusions. Thirty years ago it was the novelty which gave life and verve to the musical seasons.

Taken in all, that which is lacking besides flush money is genius among composers and ability among the interpreters. However, melodrama is not yet dead, and hope makes us believe that there will be sunshine after so much darkness.

FEDERICO CANDIDA.

## Foreign News in Brief

**RHENISH SECTION OF FEDERAL UNION OF MUSICIANS AND MUSIC TEACHERS HOLDS FOURTH FESTIVAL**

**BERLIN.**—The fourth music festival of the Rhenish Section of the Federal Union of Musicians and Music Teachers will be held next year in Essen, from April 12 to 15. On this occasion the section's Beethoven prize will be awarded.

It has been decided to convert the society's collections into a health fund, the interest on which will be used for defraying the expenses of journeys which may have to be undertaken by needy members in quest of health.

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## YALKOVSKY TRIUMPHS AGAIN

**Isabelle Yalkovsky Scores in Debut with Cleveland Symphony**

*Headlines in the Cleveland Press  
March 7th, 1930*

**Warm Ovation Given to American Pianist**

*Headline in the Cleveland Press  
March 7th, 1930*

**Young Pianist Shows Power in Concerto**

*Headline in the Cleveland Plain Dealer  
March 7th, 1930*

**Soloist in Season 1929-30 at Regular Symphony Concerts of the**

**Philadelphia Orchestra  
Cleveland Orchestra  
Detroit Orchestra**

**San Francisco Orchestra  
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Denver Civic Symphony**

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Eleanor La Mance, the young mezzo-soprano from Florida, who made her Metropolitan Opera debut this season, gave a song recital last night in the Town Hall. The singer possessed a "dark" voice of ample range and power and unusually brilliant timbre. With such natural endowment the singer ought to achieve a place of real distinction.

—*New York Times*, Feb. 21, 1930.

Eleanor La Mance, mezzo-soprano of the Metropolitan, appeared in Town Hall last night. It is a big and powerful voice, true to pitch and carefully handled. Her phrasing was concise, her diction excellent.

—*New York World*, Feb. 21, 1930.

Miss La Mance possesses a vocal organ of much size, rich, handled with skill and poise and of a wide range. The mezzo and low registers were warm and clear.

—*Brooklyn Daily Times*, Feb. 21, 1930.

Eleanor La Mance, beautiful, engaging and vocally charming, gave her first New York song recital at Town Hall last night. Though she is a member of the Metropolitan Opera Company, her few appearances there had scarcely prepared her audience for a voice of such power and scope as was heard last evening. She sang the dramatic aria from Tschaikovsky's "Jeanne D'Arc" with the style, conviction and intelligence that impressed her listeners most favorably. Her group of French numbers by Massenet, Rhene-Baton, Auber and Poldowski were charmingly read, with beautiful quality evenly and steadily sustained, and dictioned delightfully.

—*New York American*, Feb. 21, 1930.



# Eleanor La Mance

*American Mezzo-Soprano*

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London . . . . .	Aeolian Hall . . . . .	May 15th
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**Piano Class Research Forum,  
February Meeting**

The Piano Class Research Forum of New York held its regular monthly meeting at the Addye Yeargain Hall studios. The subject lesson of the month, Music Dictation, was personally given by Mrs. Hall during the first hour of the session. In actual manner of class procedure several forms of dictation were used, showing the value of a working knowledge of this essential part of the piano class teacher's equipment. The second hour was given to questions and answers pertinent to the present status of class piano development in the New York City public schools.

Ella H. Mason, for nine years a piano class teacher in the public schools of Rochester, N. Y., and now associated with C. M. Tremaine, director of the National Bureau for the Advancement of Music, as head of the piano class department, was the guest speaker of the Lecture Hour. Miss Mason recently returned from a trip through nearby states in search of first hand information concerning piano classes. The salient points Miss Mason culled from her many interesting interviews and observations follow:

The piano class movement is decidedly on the increase, in both public schools and studios.

A state director of music emphatically said that he would like to see a piano class in every public school in his state.

There are many methods being used—the good being recognized in all.

Many well known musicians throughout the country are working along this line of thought, which ought to make musicians

optimistic regarding piano classes. No city or town was visited where the public schools were opposed to the piano class idea. If classes were not already organized, there was at least a plan under way for such work in the near future.

Miss Mason feels that the success of the piano class movement lies entirely in the hands of the teachers doing the work, their ability and the confidence they create.

**Abigail Parecis Heard at Master Institute**

Abigail Parecis, young Brazilian soprano, made her first North American appearance in a recital at Roerich Hall on March 18. In her opening number, an aria from the Brazilian opera, *Il Guarany*, which she presented in Indian costume, Miss Parecis displayed a beautiful voice and a fine knowledge of operatic traditions, which explain the reason for her success in opera in São Paulo and Rio de Janeiro. Her program further includedarias from Puccini, Verdi and Tosti; Brazilian popular music, and a duet from *Il Guarany*, which the soprano sang with Giovanni Zenatello. A large audience, which included representatives from the diplomatic and artistic life of New York, enthusiastically demonstrated its approval and demanded many encores.

**Victor Prahl Returns to Paris**

Victor Prahl, baritone, who has just completed a tour of the United States, returned to Paris on March 29, on the SS. *Ascania*. His immediate departure was necessitated by an appearance as soloist with the Orchestre

Symphonique De Paris, under the direction of Pierre Monteux on April 18. Soon after this engagement, he will give his own Paris recital.

Mr. Prahl will remain at his studios in Paris from April until November, teaching voice and coaching in song repertory. He will give special classes in interpretation with the assistance of the following composers: Florent Schmitt, Albert Roussel, Raoul Laparra, Arthur Honegger, Louis Aubert, Joaquin Nin, Francis Poulenc, Gabriel Gruyère, Jacques Pillaus, Robert Bernard, Georges Migot, Winter Watts, Maxime Jacob, Edmund Pendleton, Marius Francis Gaillard, Charles Marsh and Noble Kreider.

Mr. Prahl's tour was, as usual, a great success. His many friends in this country look forward each year to his recitals, and each year adds many new friends to the already large roster, with the result that his tours are more extensive each season.

**Ribble Wins Critics' Praise**

J. George Ribble, organist and choirmaster of St. Matthew's Lutheran Church in Erie, Pa., has "manifested masterful instrumental technic, and also has made the serv-

**Maestro ARTURO**

**VITA**

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now designing costumes for his New York debut, which is scheduled for the fall. Margaret Bidwell White, mezzo, specializes in miniatures on ivory, for which there is demand. "This leads me to believe," says Miss Potter, "that when one finds a singing talent, it is well to look for others. Henceforth I shall not be surprised to find myself surrounded with famous folk instead of struggling vocal aspirants."

**March Issue of Overtones**

March Overtones is at hand. This is the monthly publication of the Curtis Institute of Music, and is always full of interest not only for the student but for the music lover as well. On the title page is an excellent photograph of Louis Bally, head of the department of viola and chamber music of the Curtis Institute. Following this is a timely editorial with the late Edward W. Bok for its subject.

Emil Mlynarski writes notes on the Evolution of a Conductor, which is the story of the writer's own career. Another article deals with the Curtis Orchestra, with a photograph.

The usual departments dealing with students' activities, opera, chamber music, concerts and other events, faculty activities, radio and so on, are included.

From the reading of this magazine one gains a very clear conception of the importance of the Curtis Institute in the development of American art.

**Recitals at Stephens' Studio**

Percy Rector Stephens is holding a series of Monday evening recitals at his studio in New York. Some of the artists who have appeared recently on these programs are Viola Bridges, contralto; Mildred Kyffin, mezzo-contralto; Kempston Searle, bass-baritone, and Barbara Hillard, soprano. Horace Hunt accompanied Miss Bridges and Miss Hillard, and Helen Ernsberger was at the piano for the other two artists.



J. GEORGE RIBBLE

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ices worshipful to the last detail," said the Rev. Edward R. Capewell of that church.

His endeavor is to foster interest in the purest of organ music, to make the masses organ recital enthusiasts. His program, while of the highest type, is yet within the comprehension of the average audience, and has resulted in winning for him the mark of "one of the finer younger organ artists of today." (Daily Freeman, Kingston, N. Y.) The Leader of that city declared that Mr. Ribble's recital was the artistic triumph of the year, that it was a glory and privilege to hear him, while the Pottstown, Pa., News stated that he played with a fire and zeal that was contagious. The verdict of other critics was that he displayed "extraordinary skill" (Times-Leader, Wilkes-Barre, Pa.); revealed "complete mastery of his instrument" and played with "fine technic and unfaltering expression" (Times, Reading, Pa.) and showed "fine taste, intelligence and individuality" (News, Poughkeepsie, N. Y.).

**Marguerite Potter Discovers  
"Celebrities" in Her Studio**

Marguerite Potter, New York voice teacher, has discovered that three pupils working with her are active outside the realm of music. Rudolph Gjelsness, a young Norwegian baritone, has recently translated Lisbeth of Jarnfeldt, the first of Falkberget's books to appear in English. Falkberget is an outstanding figure in Norway, and it is significant that a London firm has ordered a thousand copies of the new book. Andy Lieb, singing in Sweet Adeline, is a designer, having been engaged in work for the Metropolitan Museum of Art; he is busy

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—*Harrisburg Telegraph*, Feb. 27, 1930.



A pianist of the first order.

—*Cincinnati Star*, Dec. 7, 1929.

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(*Cincinnati Tribune*, Dec. 7, 1929)

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Dec. 7	Cincinnati (with orchestra)
Dec. 9	Columbus
Jan. 7	Buffalo
Jan. 9	Ottawa
Jan. 13	New York
Jan. 27	Atlanta
Feb. 2	Dallas (with orchestra)
Feb. 4	Dallas (recital)
Feb. 10	Savannah
Feb. 20	Glens Falls
Feb. 24	Lowell
Feb. 27	Harrisburg
March 1	Bryn Mawr
March 3	Columbia
March 7	Providence
March 12	Syracuse
March 16	Brooklyn
March 18	Pottsville
March 26	Philadelphia
March 27	Washington
April 7	Richmond
April 10	Leominster
April 18	Denver (with orchestra)
April 20	Denver (with orchestra)
April 25	San Francisco
April 28	Santa Barbara
April 30	Los Angeles

### A few characterizations:

A great pianist.

—*Toronto Globe*, October 11, 1929.

An amazing musician.

—*Syracuse Herald*, March 12, 1930.

A technical and tonal master.

—*Atlanta Georgian*, January 28, 1930.

One of the most striking personalities ever presented.

—*Dallas News*, February 3, 1930.

Young poetess of the piano.

—*Columbia Record*, March 4, 1930.

Genius of fire and steel and melting moods.

—*Philadelphia Inquirer*, March 18, 1929.

A pianist of genius.

—*Columbus Evening Republican*, December 11, 1929.

A pianist who plays like a musician.

—*Providence Journal*, March 8, 1930.

This youthful genius again revealed not only her amazing technique, but a tone of peculiar depth and richness.

—*Buffalo Courier-Express*, January 8, 1930.

Not since Horowitz have we heard a pianist of such intrinsic distinction.

—*Baltimore News*, March 25, 1929.

Captivating assurance and skill.

—*New York Times*, January 14, 1930.

Originality, a daring and technical achievement that mounted to convincing success marked the concert of Muriel Kerr.

—*New York Evening Post*, January 14, 1930.

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"It is a soprano which surprises one not only by its extraordinary beauty and clear ringing tones, but even more so due to its natural force and brilliancy which reaches radiant heights, such as one rarely finds."—*12 Uhr Blatt, Dec. 16, 1929.*

B      "Pinnera possesses a high, luscious and yet delicate soprano of fine carrying power. Her tone is clear, well-poised, her scale is of high range and even in all respects. Her singing is brilliant and powerful, her high B is radiant. The most extraordinary quality of all is her high tones which are absolutely effortless, not in the least strained so that it seems one hears chest-tones and not head-tones. Her fortissimo was so brilliant and powerful, such as I have seldom heard. She is a true singer and a great artist."—*Deutsche Zeitung, Jan. 13, 1930.*

*Special Correspondent of the Paris Edition  
of the New York Herald of December 23, 1929.*

"Gina Pinnera, who appeared at the large hall of the Berlin Philharmonic, is the fortunate possessor of everything that a singer should have. At times one is tempted to refer to her as a lyric soprano, only to hear her voice ring out in a big aria as a high dramatic soprano—and with something of a mezzo quality in the middle and lower registers. Her interpretative powers make it a joy to hear her, whether it be Brahms' delicate 'Feldeinsamkeit' or the Casta Diva from 'Norma,' and her breath control and phrasing are exemplary. Pinnera is a very great artist."

# NERA

## BUDAPEST

"Her beautiful voice grips us immediately and we feel the rare individual worth of the fire rising from the deep, velvety softness of her voice. Pinnera's voice is a golden instrument."—*Pesti Hirlap*, Jan. 26, 1930.

"The immense power of her voice, a soprano capable of captivatingly soft and fine hues, of splendid dynamic gradations, reveals itself most beautifully."—*Pesti Naplo*, Jan. 26, 1930.

"Pinnera is an absolute singer! She has everything that one needs to sing with wondrous beauty: a splendid voice and perfect technique which is magnificent. If the soul had a color, then that would certainly be the color of Pinnera's voice."—*Pester Lloyd*, Jan. 26, 1930.



## OSLO

"Her sparkling, toneful voice is so remarkable that she will soon have the old world at her feet also. Her first appearance was a sensation."—*Tidens Tegn*, Dec. 3, 1929.

"One of the new stars in the world of song, her splendid soprano has a phenomenal effect—magnificent was the thundering 'Hoyotoho' of the Valkyries and the aria from 'Tosca'."—*Aftenposten*, Dec. 3, 1929.

## ZAGREB

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"One of the most beautiful and biggest voices of the present time, a fine stage presence and great charm."—*Morgenblatt*, Jan. 22, 1930.

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"Her voice is colossal—a rare phenomenon."—*Neumärkisches Volksblatt*, Dec. 14, 1929.

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## THE CHARM AND PRACTICAL POSSIBILITY OF SUMMER MUSIC STUDY IN VIENNA

Geza and Norah De Kresz, During a Recent Visit to New York, Disclose Some Interesting Facts Regarding Their Work Abroad—Both Artists Members of Faculty of International Music Courses Connected With Vienna's University

The recent visit in New York of Geza and Norah De Kresz gave the writer the opportunity to hear first hand about the interesting things which take place in Vienna during the summer. The International Music Courses which have become such a magnet to Vienna begin this year on July 1 and continue until August 15. Both Mr. and Mrs. De Kresz are again on the faculty. By this word "again" it is implied that this will be their second summer so happily engaged.

The charming couple were delighted with the prospects of going to beautiful Vienna again, and as we talked to them one morning, very early . . . in fact it was breakfast time . . . they were bubbling over with enthusiasm for all that the prospects of going to Vienna held for them.

"It is such a beautiful, delightful place," said Mrs. De Kresz in that emphatic, exhilarating manner which characterizes everything she does and says. "I don't believe there is another place in the world just like Vienna, and certainly there can be no more delightful place in which to pursue a course of musical studies than in this locality."

"These music courses are conducted in connection with the University?" we queried. "Yes, they are," said Mr. de Kresz, "and it is from this point that I think they are of unusual advantages, because this affords the music student the possibility of taking any other courses. Then, too, the contact of so many persons primarily interested in the pursuance of study is a stimulus to any human being, and the great art movement which is on in Vienna now, and the general educational development so paramount with those at the Summer School, are a source of great benefit to all those associated with it."

"I think one of the most interesting things which the music student can pursue other than music," added Mrs. de Kresz, "are the lectures, carried on at the University, on all sorts of subjects but primarily on art and psychology, the latter giving a fine idea as to the European point of view in education."

"But we understand that Vienna is a very warm city," we commented. "So it is," replied Mrs. de Kresz, "but it is not the terrific humid heat felt in so many other places, and you must remember that there are won-

derful swimming pools, and the famous Viennese winds and hills are a real boon."

"And, then, one can really stand heat," Mr. de Kresz smiled, "if there are other things to make up for that inconvenience. What with the charm of the Viennese people, the very moderate expense of living, and the extraordinary advantages that students have in the way of reasonable pensions and easy means of practise, it is a summer spent among the most delightful surroundings. Everyone is extremely interested in the students who go there to work, and it seems to be the pride of the individual Viennese to make the student happy and comfortable. They are made so welcome."

"Who are some of the faculty members?" we asked.

"This year Paul Weingarten and I will teach piano," Mrs. de Kresz replied; "Mr. De Kresz will teach violin as well as chamber music and this last in conjunction with Paul Grummer, a fine musician who also teaches the cello and furthermore is the cellist of the Busch Quartet. And, by the way, he also teaches the viola da gamba, a rarely played and heard instrument. This year there is also the interesting addition of the organ department, to be conducted under Karl Walter, who is organist at St. Stephen's Cathedral; specially gifted students will be given the opportunity of taking part in the concerts given at St. Stephen's."

"Ernest Krenek will handle the composition department," added Mrs. de Kresz, "and the lectures will be given by Clemens Krauss."

We became very fascinated with all we heard and could well understand how these two genial souls looked forward to their summer's stay in wonderful Vienna.

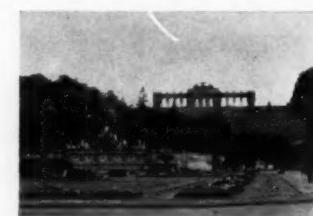
We were interested, too, in the directorship



GEZA AND NORAH DE KRESZ

who are going with Mrs. De Kresz are some who went last year, and they are all so anxious to return.

"And Mr. de Kresz has had some very talented pupils," added Mrs. De Kresz. "Look at Ernst Prade who is head of the musical department of radio in Breslau, and Josef Liebhauser, who is now a first violin



VIEWS OF BEAUTIFUL VIENNA

The Vienna University with which the Vienna Summer Music School is connected.

of the Berlin Philharmonic! Another interesting talent is Maxim Jacobsen, who conducts master classes at the Sternsche Conservatory. Flora Matheson, of Winnipeg, and Kayla Mitzl are two of Mr. De Kresz's pupils on this continent who constantly talk to me of the glorious days they spent in Vienna, and it gives me a real heart-thrill whenever I hear them talk about it."

This period of teaching in Vienna is a source of relaxation to Mr. de Kresz because his many concerts with the Hart House String Quartet keep him on the jump when he is on this continent. "I enjoy the continual period of teaching and steady work," he told us, "and the satisfaction of feeling that something is well accomplished."

Mrs. de Kresz stated that she found great joy in being something of a comforter to the girls who go to Vienna for the summer, and that her time, no matter how busy she might be, is always at the service of these students. Her wholesome, genuine nature has that appealing quality that would easily make her a "Mother" to a stray or lonesome soul.

Naturally the courses offer scholarships, and there is likewise the opportunity offered of playing with the Vienna Symphony Orchestra. Mrs. de Kresz told us just as we were leaving, "and if you should hear of anyone who would like any details about this wonderful school in beautiful Vienna tell them they can get all the information they wish at the Institute of International Education," she added with a smile as we bid them both au revoir.

M. T.

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*Robert A. Simon in The New Yorker:* "Entertainment is her business and she knows her business."

(Literature too prodigious to quote fully. Write for illustrated booklet)

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"Jan Smeterlin is one of the chosen among the chosen." —*Vaderland*.

### BERLIN

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—*Lokalanzeiger*.

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—New York Evening Post, March 21, 1930



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MANHATTAN SYMPHONY ORCHESTRA

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MARCH 20, 1930

**The Opinion of the Press**

He has the artistic sense of the lifting measures of Spain. It was all typically modern along a popular vein. His Rhapsodie Espagnole had charm. Likewise, the Minuet Trianon. The songs were excellent. For sheer orchestral effect and energy the Morena y Sevillana, which completed the program, made it evident Maduro may be said to be the SOUSA OF SPAIN. He fairly outdid the "March King." It was a bully concert. Seldom have symphony musicians had such an opportunity to revel in the exuberance of forte fortissimo.

—New York Evening Post

There was sunlight and the joy of life in the output of Mr. Maduro. The popular, sentimental type of melodies in his songs might have been set down by an Iberian Carrie Jacobs Bond. Two samples of his handicraft figuring on the program, Trianon and Scherzo Espagnole, were played here recently under Henry Hadley's baton.

—New York Evening World

The Maduro compositions brought forward the composer's orchestral Rhapsodie Espagnole, Trianon, Scherzo Espagnole, On the Lake and Morena y Sevillana and the songs Melodie Creole, At Evening, A Dream and Ricordi Lontani. The composer has agreeable melodic endowment. Several of the shorter numbers moved the palpably friendly audience so much that repetitions were insisted upon and given joyously.

—New York American

Mr. Maduro employed stability and color in his orchestral arrangements. The hues of his orchestral palette were often brilliant, showing a nice appreciation of tonal contrasts.

—New York World

Charles Maduro has won for himself a firm place as one of the pioneers for modern Spanish national music. His works sparkle, grip one, and are of strong individuality. An effervescent temperament, a gift of orchestral invention which produces overwhelming effects, tonal charm and a pronounced Latin temperament are noteworthy in his creations.

—New York Staats-Zeitung

Mr. Maduro drew from the orchestra sensitive interpretations of his works, which contained enchanting phrases especially in the Rhapsodie Espagnole, which was at the same time brilliant and musically. Another critic, internationally known, who forbid me to use his name, is of my opinion that Mr. Maduro is a composer of estimable qualities.

—La Prensa (New York)

**MADURO COMPOSITIONS**

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**Wagner Cycle Concluded**

**at Metropolitan Opera**

Tristan und Isolde, Under Bodanzky, Magnificently Presented—  
L'Elisir d'Amore Again Delights—Siegfried, Boheme, Madame  
Butterfly, and Tales of Hoffmann Repeated.

**SIEGFRIED, MARCH 24**

The second Siegfried of the season was given at the Metropolitan with virtually the same cast as in the Wagner cycle. The sometimes impatient and cool Monday night subscribers took to the uncut version with seeming enthusiasm and stayed until the last, late curtain. Rudolph Laubenthal and Elisabeth Ohms were again the Siegfried and Brunnhilde of the production, with Clarence Whitehill repeating his finely drawn portrayal of the Wanderer. Karin Branell once more enriched the role of Erda. Max Bloch, as Mime, Gustav Schutzenhoff as Alberich, William Gustafson, as Fafner, and Thalia Sabanieva as the Forest Bird completed the cast. Artur Bodanzky conducted a spirited, reverent, and often thrilling performance.

**LA BOHEME, MARCH 26**

La Boheme was repeated at the Metropolitan on Wednesday evening with Maria Mueller and Antonin Trantoul as the two romantic lovers, both of whom gave a creditable performance. Nanette Guilford, a familiar Musetta, Millo Picco, Giuseppe Danise and Leon Rothier completed the quartet of Bohemians. Mr. Bellezza conducted.

**L'ELISIR D'AMORE, MARCH 27**

L'Elisir d'Amore was repeated on Thursday with the same cast as that heard at the revival on March 21. Nina Morgana again was vivacious and attractive in the leading role and sang beautifully. As at the previous performance, Gigli thrilled the audience with his magnificent voice, especially so in the Una Furtiva Lagrima. Giuseppe De Luca, as Belcore, and Ezio Pinza, Dulcamara, also duplicated their former successes. Tullio Serafin conducted.

**TRISTAN AND ISOLDE MARCH 28 (MATINEE)**

The matinee cycle of the Wagner operas was concluded Friday with Tristan and Isolde. On this occasion Mr. Bodanzky, who conducted, was at his best. The performance was magnificent, the orchestra part full of delicate nuance as well as force, at times rising to heights of tremendous passion, and the cast altogether adequate. Melchior, as Tristan, made a striking and impressive figure in a brilliant crimson cloak, and played with dramatic fervor. Gertrude Kappel and Karin Branell as Isolde and Brangae were dramatically impressive and sang this lovely music beautifully. The scene in the first act between Isolde and Brangae was particularly well done. Kurvenal was Clarence Whitehill, and a great actor he is. This role, always important, was made even more so by his faithful impersonation of the

character. He helped by his expression, even when silent, to make clear certain portions of drama. Even in the smallest role such an artist as Whitehill is a powerful asset. King Mark was Siegfried Tappolet, the newcomer to the Metropolitan, who played this ungrateful part with serious intent. Others in the cast were Gabor, as Melot; Meader, as the Shepherd, and Wolfe, the Steersman. The sailor's song was also sung by Meader.

**MADAME BUTTERFLY, MARCH 28**

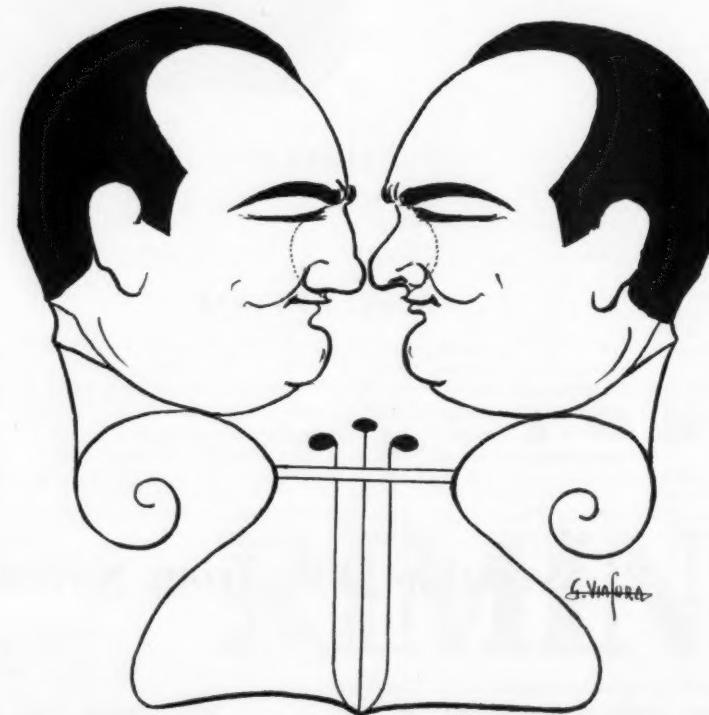
Cio-Cio-San fluttered on to the Metropolitan stage again on Friday evening, Maria Mueller singing her music charmingly and presenting a figure of appeal. Armand Tokatyan was the Pinkerton and Mario Basiola a commendable Sharpless. It was an enjoyable performance conducted by Mr. Belzezza.

**TALES OF HOFFMANN, MARCH 29**

The Saturday afternoon matinee was devoted to Tales of Hoffmann, with practically the same cast as formerly, with the exception of Leonora Corona, who essayed the role of Giulietta for the first time. Miss Corona gave a splendid account of herself, singing with much beauty and freedom of tone. She was well received by the large audience. Miss Corona again proved her dependability and versatility as one of the company's artists who has a large repertoire. When any occasion presents itself the singer steps into the breach with distinction. Queena Mario and Nina Morgana handled the parts of Antonia and Olympia, respectively, with their accustomed skill. Antonin Trantoul, as Hoffmann, sang with the splendid artistry he has been revealing here this, his first, season. Mr. Hasselmans was at the conductor's stand and led the orchestra and singers through what proved to be a capital performance.

**Dumesnil at Kansas City-Horner Conservatory**

Maurice Dumesnil, French pianist and teacher, again will hold a summer master class at the Kansas City-Horner Conservatory, from June 2 to July 12. Mr. Dumesnil provides his master classes with study of the classical down through ultra-modern piano music. He holds fast, however, to the old classics yet has great enthusiasm for the modern school. The six weeks' master session will consist of three classes of two hours each and one private lesson weekly—a total of eighteen classes and six private lessons.



Caruso sings in heaven  
As he used to sing on earth.

Gigli sings on earth  
As is sung in heaven.

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## NEW YORK CONCERTS

### MARCH 24

#### Kurenko—Gretchaninoff

Maria Kurenko, soprano, gave an exhibition of her familiar gifts as vocalist, musician and interpreter in the evening, at Carnegie Hall, before the local concert membership of the National Music League. A very large audience applauded her warmly for her admirable rendition of a well-varied program which ranged from classic airs out of Lotti and Mozart, through German and French songs and thence to pieces in English, in all of which she had the helpful assistance of Pierre Luboshutz at the piano.

The feature of the concert was Mme. Kurenko's singing of a group of songs in Russian from the facile pen of Alexandre Gretchaninoff, with the composer himself providing sympathetic accompaniments. The distinguished Russian composer received a very cordial greeting from the audience and was forced to bow repeatedly. There were numerous floral tributes for the singer, and many encores were necessary.

### MARCH 25

#### Beal Hober

One of the most promising debuts of the season was that of Beal Hober, a young soprano who has sung with much success via radio and in the larger motion picture theaters along Broadway. This was done during a period of intensive study in New York, the results of which were evident in her singing on this occasion.

Miss Hober was greeted by a large and fashionable audience at Carnegie Hall and her reception was of a most encouraging nature.

From the first the singer revealed a commendable seriousness of purpose and good taste. Her program was out of the beaten path, comprising two groups of songs by Schubert, Brahms, Hugo Wolf, Joseph Marx (whose Waldeseligkeit was repeated), and Richard Strauss. There was also the recitative and aria, Wie Nahte Mir der Schlummer, from Der Freischütz, and Hummel's Halleluja, which was brilliantly sung. French songs contained: Nocturne, Poldowski; Le The, Koehlein; Mattinata and Canto di Primavera, Cimara, while songs by Mednikoff, Amy Worth, Deems Taylor and Walter Goldi comprised the English. A number of encores were given.

Miss Hober possesses a voice of naturally beautiful quality, which has been carefully trained. It is of wide range, has much resonance, and the singer seemed to have it usually under good control. The French group was given with exquisite tonal quality and charm. In the matter of diction, in German, Italian, French or English, her singing was intelligible.

Miss Hober impressed considerably with her straightforwardness and intelligence. Devoid of any artificiality, she displayed a simplicity and certain joyousness about her work which was felt by the audience. As far as interpretation is concerned, Miss Heberd can yet enrich her singing, but she is young, and with experience this will easily develop. She has the necessary requirements for a successful career; and with further study and her ability and musicianship, she undoubtedly will arrive. She has an ingratiating personality and makes a stunning appearance on the stage. Edwin McArthur furnished musicianly accompaniments.

#### American Orchestral Society

The American Orchestral Society gave a concert at Carnegie Hall in the afternoon, conducted by Chalmers Clifton and with Katherine Bacon as soloist. Miss Bacon played a Saint-Saëns piano concerto brilliantly, and was faithfully accompanied by the orchestra. The orchestral part of the program consisted of the Brahms fourth symphony and the Prokofieff suite from his opera, The Love of the Three Oranges. In the symphony the orchestra was not quite up to its usual standard. The difficult orchestra writing of Brahms, which needs skilled players for its proper balance, must have puzzled the boys and girls of this student orchestra. The playing of this work was, however, vigorous and forceful.

#### Saint Cecilia Club

On Tuesday the Saint Cecilia Club gave the second concert of its season at Town Hall under the direction of Victor Harris, the assisting artists being Mildred Dilling and Frederic Baer and the accompanist Willard Seltberg. The program was of its usual interest. It opened with a Cantate Domino by Enrico Bossi, very liturgical in style, and sung with the balance of tone that such music so particularly requires. Following this were three part-songs based on South African native tunes by Theophil Wendt, who now lives in New York but was formerly conductor of the Capetown Symphony Orchestra. Two of these, My Darling's Wandered Westward and a Zulu

Slumber-Song, were really exquisite and gave the chorus opportunity for sustained pianissimi, of which Mr. Harris took full advantage. They are lovely compositions and should find their way into the programs of choral societies all over this country. The third of the group, entitled Dance Song and sung without words, was a noisy and commonplace allegro, having little in common with the two songs that preceded it.

The next number on the program was The Twelve Days at Christmas, an Old English song for double chorus by Louis Victor Saar, a humorous piece which greatly pleased the audience. There were then two songs by Healey Willan, and finally the song which William Wolstenholme composed for the St. Cecilia Club in 1923, for chorus, baritone, piano, organ and harp. The solo part was splendidly sung by Frederic Baer, and the entire work was so well interpreted that it made a deep impression.

The second part of the program included two Eastern Pictures by Gustav Holst, Spring and Summer, both of them very attractive; Poldowski's lovely setting of Verlaine's L'Heure Exquise, and Pierne's Le Moulin. The final song was titled on the program merely Old English, and is presumably an arrangement by Victor Harris himself.

Throughout the evening the chorus sang with great precision, as it always does, and—even for this club—unusually lovely tone color. Its sustained harmonies are lovelier than the loveliest of organs, and have a tonal quality that, up to the present time, no mechanical instrument has ever reached. The human voice still stands supreme, at least when it is treated as Victor Harris treats it. It must cost an immense amount of labor and persistence to attain this perfect smoothness and balance with so many voices.

The soloists, Miss Dilling and Mr. Baer, were highly successful. Miss Dilling played three charming pieces, thoroughly suited to the harp, and a bourree by Bach, which was not so effective. The two French pieces, Chanson du Chasseur by Grovez and Legende by Renie, proved to be particularly impressive. This last is a long fairy tale, a sort of symphonic tone picture, full of color and charm. There was so much applause after it that Miss Dilling had to play an encore.

Mr. Baer sang a varied selection of five songs, beginning with Beethoven's Hymn to Nature and ending with Geoffrey O'Hara's hymn against war, entitled Guns. Much well deserved applause followed.

The entire evening was one of those unequalled successes which the Saint Cecilia Club never fails to attain.

### MARCH 26

#### Compinsky Trio

The Compinsky Trio gave the last of its season's programs at Town Hall in the evening. This is a family trio—Manuel, violin; Sara, piano; Alex, cello. That Manuel is a violinist who can also play the viola and change from one instrument to the other without interfering with his intonation was proved by the fact that he played the viola part in the Duett mit 2 Obligaten Augen-

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The Hague, Holland

gläsern by Beethoven, an amusing fancy, played with the good humor that it demands, and also, be it remarked as an aside, with the extraordinary light and facile technique that it commands. This and the trio in D, op. 70, No. 1 of Beethoven were played in memory of Beethoven's anniversary—he died March 26, 1827.

The first number on the program was the lovely Brahms trio, op. 101, and following this was Ravel's trio in A minor, which demands transcendental virtuosity from the players and a wide command of tone color, or, at least, one should perhaps better say a complete change of tone color from the other music on the program, which is perhaps one of the reasons why the trio is so rarely heard. It is an exquisite example of Ravel's power of mystic, exotic orchestration, a lovely color painting in delicate tones which has a way of making seem dull the music that comes before and after it. Its performance by the Compinsky Trio was masterly. There was a large audience and much applause.

#### Arturo de Filippi

At Steinway Hall, in the evening, a recital of merit was given by Arturo de Filippi, tenor. Beginning his program with Mozart's Il mio tesoro (Don Giovanni), he continued with numbers by Cesti, Cavalli, George Munro, Liszt, Beethoven, Hugo Wolf, Schubert, John Beach, Bruno Huhn, Ehrlich, Isaac van Grove, Duparc, Huartes and concluded with Pourquoi me Reveiller (Werther) by Massenet. Mr. de Filippi has a good tenor voice and sang his numbers with style and intelligence. He was cordially received, several encores being demanded. Aria Abileah presided at the piano.

### MARCH 27

#### Philharmonic-Symphony Orchestra

One of the most enjoyable symphonic programs of the Philharmonic-Symphony season was presented on March 27 (repeated March 28 and 30) at Carnegie Hall, under Toscanini's direction. Although a capacity audience is to be expected at these concerts, there was unusual interest manifested in the first New York hearing of Eugene Goossens' Sinfonietta, which, composed in 1922, was first performed (and conducted by the composer) at a London Symphony Orchestra concert, on February 19, 1923, and has since been heard in Prague, Rochester, Boston, and at the Hollywood Bowl.

Mr. Goossens himself is responsible for the following analysis of Sinfonietta:

"This work contains three distinct movements, joined together and played without break. Its basis is a 'moto' theme, given out in the first two measures, a vigorous, angular subject constantly referred to

(Continued on page 30)

## Sadah Shuchari Plays Brilliantly

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Headlines of Savannah Morning News  
March 12th, 1930

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"A brilliant pianist, extraordinarily equipped both technically and intellectually. His interpretations were marked with poetic and dramatic color coupled with a sensitive understanding of the idiom and style of each composer." —*Ottawa Journal*, Feb. 7, 1930

"Unquestionably a great pianist." —*Memphis Commercial Appeal*, March 23, 1930

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# OVER SEVEN THOUSAND MUSIC SUPERVISORS ATTEND NATIONAL CONFERENCE IN CHICAGO

Every State in the Union Represented—Brilliant Array of Speakers Present Panorama of the Development of Music Education in the Schools and the Possibilities of Further Progress—Conference Votes for the Substitution of America the Beautiful as National Anthem—Musical Demonstrations a Feature of the Meetings—Russell V. Morgan Succeeds Mabelle Glenn as President—Next Conference, in 1932, Probably to Convene in Cleveland.

By Albert Edmund Brown

#### Karl W. Gehrken's Response

"In the name of the Music Supervisors' National Conference, I thank you for your cordial welcome. The music supervisors of America have paid your city signal compliment in coming to you for two successive meetings—a compliment which has not been paid to any other place. We met in this great hotel two years ago for our first biennial, and that meeting is recognized by all to have been the greatest gathering of music educators that has ever taken place. We come to you again because we want this 1930 conference to be even more important than the 1928 one, and we are afraid to risk going elsewhere lest there be retrogression instead of advance. And in coming to you at this troubled period of Chicago history we are also displaying that fearless spirit of the pioneer who does not hesitate

favor of a subject that has often been regarded as a frill, an extra, but which here in Chicago is now to be thought of as one of the most important studies in the whole curriculum. You, yourself, Mr. Superintendent, have said in the presence of many witnesses that 'we must give music its rightful place as a vital factor in the life of every resident in the country.' We agree with you, and we believe this rightful place to be so large a one that we music educators are devoting more hours per day to accomplishing such an end than are spent by the teachers of any other subject.

"We realize, Mr. Superintendent, that the present scheme of education is making it possible for many people to possess greater wealth, but we fear that it may not bring them, as well, greater satisfaction in life. We admit that all the people are more comfortable in body than they used to be, and that our educational system has had its part in bringing about this increased comfort. But we fear lest their peace of mind and their tranquility of spirit may be growing less as their physical comfort increases. We glory in the greater efficiency with which man's material affairs are now being conducted, but we wonder whether man's life as a whole is being lived more efficiently, and especially whether the life as a whole is being lived more efficiently and especially whether the life of the spirit is being changed for the better as a result of



MRS. RUTH HALLER OTTAWAY,  
President of the National Federation of  
Music Clubs.

meetings excepting those given in the Auditorium Theatre.

With the opening of the National Research Council on Music Education on March 22, Chicago was, for a week at least, the musical center of America. All through Saturday, Sunday and Monday, supervisors continued to arrive until there was a total of seven thousand present from every state in the Union.

The Paulist choristers of Chicago, conducted by Father O'Malley, made their initial 1930 appearance in the grand ball room on Sunday evening in a concert that was given for the supervisors. Robert Kelly and Francis Hurney were the soprano soloists with the famed Chicago music organization. The choir was well received. The other program of the day was that by the University of Chicago Choir, Mack Evans, conductor, a notice of which was given in last week's issue of the *MUSICAL COURIER*.

The program on Monday morning was opened by a fine list of songs by the combined glee clubs of Northwestern University under the direction of Glenn Bainum. This was followed by an address of welcome by William J. Bogan, Superintendent of the Chicago schools. The response which follows was made by Karl W. Gehrken, of Oberlin, Ohio.



DR. EDWIN J. STRINGHAM,  
of Teachers' College, Columbia University, one of the speakers at the Conference. (Byers Studio Photo, Denver).

to venture even into the very presence of death and destruction in pursuit of his goal! Our hope is of course that music will 'soothe the savage beast'; that as the result of our meeting a spirit of friendliness, of service, of thoughtfulness for the welfare of others will descend on this great city, so that lawlessness and crime will disappear, and gentleness and courtesy will reign in their stead.

"We are glad to come to Chicago because it is centrally located and therefore easily reached, because it offers us the hospitality and the resources of the largest and best equipped hotel in the world, but most of all because here is to be found a superintendent of schools who does not fear to speak out in their stead.

"We are glad to come to Chicago because



JACOB A. EVANSON,  
Director of the A Cappella Choir of the  
Central High School, Flint, Mich.

this new knowledge and these marvelous inventions.

"Our skepticism is based on the fact that modern education seems to be emphasizing very strongly the material side of existence and at best only the intellectual part of the inner life. But we believe that, as the result of such emphasis, modern education is one-sided, or at least not as many-sided as it ought to be if the school is to hold to its ideal of training for complete living. Are we teaching our boys and girls to live as well as to make a living? For the answer to the challenging question I point you to the restless multitudes to be found in movies and other places of entertainment; to the deserted homes and firesides that fill the land; to the increase in the number of divorces; to the prevalence of lawlessness and crime; to the apparent impossibility of keeping the world in a state of peace.

"Music cannot cure all these ills, but we believe that if it is given a chance as a regular educational object in all the schools of the land, it will constitute an important influence in bringing about a greater degree of inner satisfaction and a more wholesome attitude toward life on the part of a very large number of people. We have come to your city to learn from each other and from you how to do our work more efficiently so that the beneficent results of music education may come to exist in reality and not merely in the mind of the enthusiast.

#### Music in the Schools and Colleges

*A Departmental Feature Conducted by Albert Edmund Brown, Dean, Ithaca Institution of Public School Music.*

Published in the interest of Music in Public Education in America. Live news, programs, photographs and articles of interest to our readers should be sent for publication to Dean Brown at Dewitt Park, Ithaca, N. Y.

We are glad to accept your hospitality; we thank you for your cordial welcome, and we hope that we may conduct ourselves in such fashion while in your midst that you may wish sometime in the future to invite us to come again."

#### Rosenberry on School Concerts

What he described as the "missing link" in music education was discussed by M. Claude Rosenberry, head of music education for the state of Pennsylvania.

"The school youngster has much to learn before he can appreciate the music of the master," said Mr. Rosenberry. "But of the various methods suggested for shortening the road to music appreciation, the children's concerts, such as are being presented this year in many places, seem to hold out the greatest promise.

"Children are always appreciative of something they can see being done. We can give them music they do for themselves, which is the very best kind of music, or we can help them to the knowledge by means of records and radio. But still the child wants to see the 'wheels go 'round.' The school concerts gratify this desire, in addition to being an exciting climax to the appreciation work in the school. It is a rare pleasure



R. LEE OSBURN,  
Director of Music of the Proviso High  
School, Maywood, Ill., and chairman of  
the Supervisors' Committee on Organiza-  
tion of the Chorus.

ure and thrill to hear the bubble of excitement and feel the glow in the concert hall when the concert performer announces a piece the children already know.

"It is just this enthusiasm for music that school concerts are intended to arouse. Children hear music from the radio at all times without really listening to it, but when they come to a concert they fall under the spell of the performer and they cannot choose but hear. Children come away from these concerts with the discovery that they have enjoyed themselves to the full, with never a guess that they have been educated. This is right in line with the best methods of present-day teaching."

(Continued on page 24)

#### RESOLUTION ADOPTED AT SUPERVISORS' NATIONAL CONFERENCE OPPOSES THE STAR SPANGLED BANNER AS NATIONAL ANTHEM

Vote Presented to Congress

CHICAGO, ILL.—At a session of the Supervisors' National Conference held on March 29, a resolution was adopted protesting the passage of the bill by Congress which would adopt the Star Spangled Banner as the national anthem. Mabelle Glenn, retiring president, was chosen to forward a copy of the resolution to Congress, which is to consider the national anthem bill on April 7.

The resolution asserted that the song was the outgrowth of a single war-time event which cannot fully represent the spirit of a nation committed to peace and good will, and that, whereas the approval of this bill would signify to our people and the world at large a unique endorsement of this song as embodying the ideals of our nation, that the music of this song, while thrilling and effective, when sung on occasions of high patriotic fervor, is not suitable for frequent singing in school rooms and assemblage of many kinds where a national anthem is needed.

"Therefore," the resolution concluded, "The Music Supervisors' National Conference, with a membership of 7,400 and with the support of the great body of music educators who direct the musical activities of millions of children in our schools and deeply affect spiritual values in our communities, while recognizing the legitimate place of The Star Spangled Banner as one of our historic, patriotic songs, vigorously opposes its adoption as our national anthem."

America The Beautiful, the music of which is by Samuel A. Ward and the words by Katherine Lee Bates, was favored to replace The Star Spangled Banner. B.

## THE OSCAR SEAGLE STUDIOS



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"Great voice and lieder style. Excellent training in all schools of singing— oratorio to opera."  
—*Berliner Boersen-Zeitung*, Dec. 3, 1929.



JOHN BOLES

"The Golden Voice of the Screen"  
whose rise to fame has been sensational. His latest picture, *The Captain of the Guard*, had its premiere at Roxy's in New York on March 28th.



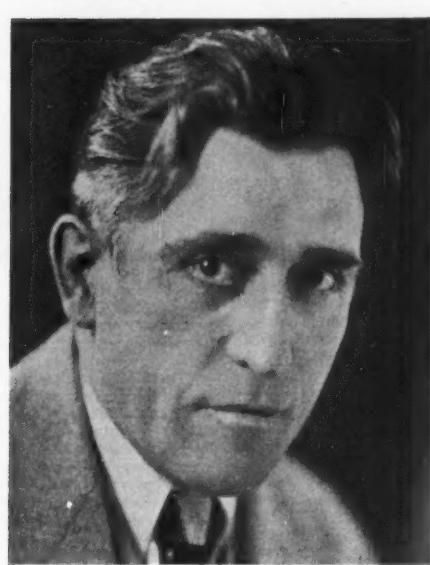
SONIA SHARNOVA

American contralto singing most successfully her second season with the German Grand Opera Company. The critics of each city where she has appeared have been unanimous about her voice and art.



ANNE BERTNER SHEEDY

brilliant dramatic soprano, who has met with outstanding success in concert.



OSCAR SEAGLE



LEONARD STOKES

baritone with The Rollickers, heard over various radio hours, and a Victor Recording Artist.



FRANK HART

lyric tenor, young concert artist. The New York Journal recently said: "This young lyric tenor, whose musical training is well grounded by study with Oscar Seagle, has started on a career which will be a brilliant one."



FLOYD TOWNSLEY

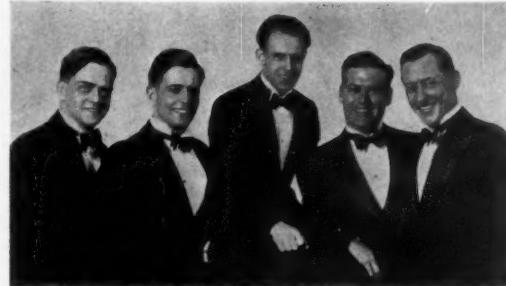
dramatic tenor, soloist of the Church of the Heavenly Rest, New York. Engaged for Spring and Summer opera seasons at Cannes and Deauville. "Fine musicianship; voice of rare beauty."—Robin Legg, *London Daily Telegram*. "A voice of unusual beauty and freedom."—M. P. in *La Music a Monte Carlo*.



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lyric soprano, now filling second opera season in Italy. "Endowed with a beautiful voice, soft and rich in sound, even through the entire scale. A promising artist."—Il Resto Del Carlino, Bologna.

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## Music Supervisors' National Conference

(Continued from page 22)

Three programs constitute this year's services of school concerts, Mr. Rosenberry stated. These have been planned by the concert committee of the Music Supervisors' National Conference. The National Music League of New York is presenting a similar series of young people's concerts throughout the East. In both of these series the programs are given at intervals of six or eight weeks. The concerts for the most part are paid for from the pennies saved by the youngsters, although sometimes by a local organization like a music club, parent-teacher association, teachers' club, board of education and newspaper.

### President Glenn's Speech

President Mabelle Glenn said in her Monday morning speech: "We are living in a world that is undergoing extensive accelerated change. Our times are changing as times have never changed before. Schools must meet the new situations daily, and thought must go ahead and show the way. In the change of thought among leaders in education, music is finding a definite place." \* \* \* The challenge of the people and of educators in the light of changing conditions is that public school music come of age. Are we ready to answer this challenge? Or are we going to say that we think we are doing very well as it is and we don't propose to upset our plans."

Another significant statement of Miss Glenn was that: "All too many supervisors in and out of the public schools secure what they call good results and 'Fight nothing as much as they fight change'."

And again: "We will improve music education and extend its influence only by open-minded thought about it. We are proud of what has been accomplished in music in the schools in the last twenty-five years but we cannot exist on past achievement. Neither should we be satisfied to use methods and organization which were adequate ten years ago. If we are to make music a

vital force in the recreational life of America ten years hence, we must expand more thought and energy in building habits of musical expression in our pupils now. \*\*\* The highest peaks do not rise abruptly out of the plains. Great artists do not often



HAROLD L. BUTLER,  
Dean of the College of Fine Arts, Syracuse University, and President of the National Association of Schools of Music. He spoke at the Conference.

appear in those societies which fail to stimulate the development of the lower levels of talent. With the re-birth of amateur music, America may find herself proclaiming her own great artists. Set all America adventuring in music is a challenge to Public

School Music to Come of Age. Will we accept this challenge?"

Miss Glenn's very timely and well received paper will be printed complete in an early forthcoming issue of the MUSICAL COURIER.

It is not possible to give here more than an abstract of the address of Edward Howard Griggs on Tuesday afternoon. Dr. Griggs spoke on Music and American Culture. He said:

"All the world looks today to America; often with jealousy, sometimes with suspicion and distrust, but always with wonder and admiration for the unprecedented material civilization so swiftly built up here. The decade since the World War has been a disturbing time nevertheless, with a sort of ebb tide in the life of the spirit, in all that concerns art and humanistic culture. We seem to have been in an interim between significant movements.

"We must be patient, however; it takes time for the spiritual fruit of a great struggle to ripen. It was a half century from the close of the war for independence before our one classic school of literature, the New England group, matured. On every hand there are evidences that the tide is turning from the period of moral carelessness and artistic chaos. Perhaps the flood may even carry us to a new renaissance of the spirit, crowning our unrivaled material civilization with a true humanistic culture in art and intellect.

"A great period of art comes only when the people widely awaken to a hunger and taste for it. Many of our best English songs come from Shakespeare's time, because then everybody in England was making music, and the artists of the age took these popular songs and moulded them into the lyrics that survive. The trouble with our music is that it is so largely studio music, produced by a professional class apart. The most helpful signs for a revival of the art of music in America are not the compositions of the professional group, but high school orchestras, school music, and community singing. Thus it is to the music supervisors and teachers we turn in the hope for a renaissance in America of the art of music.

"The widespread notion that the arts are a dispensable luxury, a polite fringe on the serious business of life, is only a symptom of the immaturity and shallowness of our American culture. To create art and give it its rightful place in our culture, we must learn that art is serious business, that beauty is the most useful of ends, that the ideal is more real than anything else man seeks. Thus, instead of treating music in the schools as a side issue, we must give it a central place as a precious opportunity for culture. As a people, we are well educated for action, but poorly cultivated for life; and it is for this higher end that music is so wonderful and instrumental.

"Of all the arts, music makes the most direct and powerful appeal to the emotions; and so is the great means for refining and developing emotional appreciation. Besides the sensuous pleasure in the sound forms, arranged in rhythm, melody and harmony, and aesthetic joy from the expression in beauty of the musical ideas, a musical composition awakens in all appreciative listeners the same series of emotional states.

"Music is thus the most personal of the fine arts, searching down into the soul of the individual, and calling forth to expression, feelings that lie far too deep for words ever to embody them. At the same time it is the most social of the arts. It is the art we enjoy together; and the more there are present, the greater is the joy for each, if all appreciate.

"Because music can awaken in us the emotions we associate with our conceptions of the transcendent, the supernatural, the Divine, it goes deeper into the heart of the mystery than any other art. Hence its value in religious work, as for all spiritual culture. Whatever deepens and refines the life of appreciation fits us better to live our love and friendship and to respond more vitally to religious and moral ideas. The unique power of music to achieve these ends gives it a central place in that revival of culture for life we hope for in our America."

### Supervisors Sing

The group singing at the National Conference meetings has always been a fine feature, and this year was no exception. Every night in the great hotel lobby, hundreds of the delegates gathered together and were led by various outstanding conductors. This year Glenn Woods, Supervisor of Music at Oakland (Cal.); Alfred Spouse, Supervisor of High School Music at Rochester (N. Y.); George Oscar Bowen, former president of the National Conference and director of school music at Tulsa (Okla.); R. Lee Osborn of Maywood (Ill.), and others have led these nightly "sings".

### Business Meeting

At the business meeting held on Wednesday, Russell V. Morgan, Supervisor of Music at Cleveland, Ohio, was elected president of the National Conference for the en-

suing two years. He ran against W. W. Norton of Flint, Mich. The other officers are: first vice-president, Mabelle Glenn, Director of Music in the schools of Kansas City; second vice-president, Max T. Krone, Western Reserve University, Cleveland, Ohio. The board of directors consists of: Walter Butterfield, Director of Music, Providence (R. I.); Karl W. Gehrken, Oberlin (O.); John Kendall, Director of Music in the public schools of Denver. On



DR. JOHN ERSKINE,  
Soloist of the National High School  
Chorus concert.

the executive committee are: Frank Beach, Emporia (Kans.); Ada Bickling, State Supervisor of Music in Michigan; Research Council, A. D. Zanzig, New York; Jacob Kwalwasser, Syracuse (N. Y.); Edith Rhett, Detroit; Karl W. Gehrken, Oberlin (Ohio); Dr. Will Earhart, Director of Music, Pittsburgh (Pa.).

The members of the board will appoint a full time salaried executive secretary and treasurer to take charge of the constantly growing business of the National Conference.

Although there have been invitations for the next conference (which will be held two years hence) from Atlantic City, San Francisco and other cities, it is rumored that the 1932 meeting will be held at Cleveland, the home of the new president.

### Percy Scholes Addresses Conference

Percy Scholes, of London and Switzerland, eminent music critic and educationist, who was the guest of honor at the conference two years ago, addressed the conference on Tuesday afternoon. The theme of Mr. Scholes' address was "An International Movement in Musical Education—Is It Possible?" Mr. Scholes said:

"Is it possible? The question is, after all, needless, for the movement exists. It may not be a very big movement; it may not yet comprehend all nations. But it exists, nevertheless, and all it requires is to grow.

"It began two years ago, on this very spot, in a meeting of the Music Supervisors' National Conference. I was honored with the commission to present to the president



FRANTZ PROSCHOWSKI,  
who gave a demonstration of Voice  
Procedure for the assembled supervisors.

and members of the Conference letters of greeting from one hundred of the leading musicians and musical educators of Britain. The wonderful reception this British gesture received by American colleagues led to an Anglo-American musical meeting in London in July of the same year, a meeting at which the chief American speaker was that orator and statesman of American musical education, Dr. Frances Clark, an ideal ambassador, who at once endeared herself to her

After a brilliant opening on March 20 at their New York Salon, they are having daily showings of their famous Evening and Afternoon Gowns and Negliges from 11 to 1 and 3 to 5.

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SUPERVISORS' BANQUET HELD AT THE STEVENS HOTEL, IN CHICAGO, ON MARCH 27, 1930

About 2,000 attended. Emilio de Gorgoza sang and John Erskine was the speaker. Superintendent Bogart of the Chicago Schools was the toastmaster.

British musical sisters and brothers and did honor to the country she represented.

"Growing out of that 'Anglo-American Field Day,' as we called it, came the Lausanne Conference of the following year, 1929, when 125 musical educators crossed the Atlantic and 300 the English Channel, and for a week held counsel together and made music for and with one another. Nobody who was present will ever forget those daily conclaves in the Lausanne University, those music makings in Lausanne Cathedral. Germany heard of this event and spontaneously asked to be allowed to send representatives. We welcomed them and they became our friends, and their presence and their expressed desires led us to contemplate a widening of our internationality.

"And so next year, 1931, again at Lausanne, we shall meet for a week of work and pleasure together, but this time, we shall set aside a day for an International Gathering, at which representatives of other nations than the American and British will bring the thoughts of their fellow countrymen and will report the latest developments in musical education in their respective countries. And not only will they participate in this special international program, but throughout the week, as we hope, they will take part in all our discussions and contribute to that turnover of thought which is the chief object of any sanely conceived conference. Only one condition do we lay down—they must speak in English; for there are Britains and Americans who are not as yet fluent in the European-Continental languages and we do not want to set out to enjoy the spiritual advantages of a Day of Pentecost and to find ourselves involved in the bewilderments of a Tower of Babel.

"The interest that European musicians feel in the work of their American colleagues I am now going to put before you in tangible form. I have here for presentation to the president of this present great conference at Chicago, Miss Mabelle Glenn, letters of greeting from many European colleagues. As Miss Glenn turns over the pages of this Album she will find friendliest expressions from many she has not yet met but who hope some day to meet her and her co-workers in the American schools, universities and conservatories. I have pasted on to the first page of the Album a letter from Sir Henry Hadow, the British president of the last and the next Lausanne Conference. Then follow greetings from the heads of our national institutions, the Royal Academy of Music, the Royal College of Music, and the like. Societies such as the British Music Society, the Incorporated Society of Musicians, and the Scottish School Music Association, follow. Then comes a joint letter signed by leading French musicians and educators, Ravel, Widor, Rabaud, Dupre, Philipp, and others. The next letter is from the heads of all the Royal Conservatories of Belgium, and following that a similar letter from Spain, a letter drafted with true Latin grace.

"The next pages are occupied by individual letters from twenty-nine of the leading Ger-

man musicians, educationists, government officials and chairmen of societies and heads of national musical institutions. I will not go into the names, but they include every name you would expect and wish to find in such a demonstration of good will.

"And so the Album proceeds. It is an Autograph Album of value and deep interest. It ends with little Switzerland, our host of last year and of next year. The Society of Swiss Musicians greets the Conference and wishes it well, and, finally, the Syndic of Lausanne, that delightful city's principal official representative, expresses, in the friendliest way, the pleasure of himself and his co-citizens at the prospect of meeting us next year and his promise to do for us all that was done last year and even more—the free loan of that lordly University, that beautiful Gothic Cathedral and also for our big meetings—and they will be big next year, of the city's fine new movie theatre.

"The British and American committees have already had sitting on the program for 1931. It is a wonderfully varied and intensely practical one. Next year must see us all gathered at Lausanne—to deliberate together, to make music together, to visit the St. Bernard Pass (and the St. Bernard dogs), to explore the beautiful and ancient cities of Lausanne and Geneva, and to renew old friendships and make new ones.

"The international movement in musical education has begun. It is well under way. Whither will it lead us? Nobody can say. But it seems certain that, at intervals of two years, we shall meet and traverse Europe, sometimes in one country and sometimes in another, making friends in each nation and learning what that nation has to tell us—yes and not learning only, but, let us hope, teaching just a little also."

#### Dean Harold L. Butler

Minimum requirements for schools granting Bachelor of Music degrees were out-

lined by Dean Harold L. Butler of the College of Fine Arts of Syracuse University Mr. O'Hara. The words by Daniel A. Twohig are as follows:

#### THE FOOL HATH SAID— "THERE IS NO GOD"

The fool hath said: "There is no God,"  
Yet sees the earth abound  
With flow'ring fields and sparkling streams,  
That deck the world around;  
The lightning's flash, the thunder's roar,  
The twilight calm and cool,  
And yet he says: "There is no God."  
He is indeed a fool.

The fool says: "When we die, we're dead."  
And yet sees dead things rise:  
A million sleeping things awake  
With April's azure skies;  
The ants, the bees, the flow'rs, the trees,  
On this, God's great footstool.  
The fool hath said: "These things are dead."  
He is indeed a fool!

The fool prates learnedly of death,  
Before he knows, alas!  
The Cause of Life, he could not grow,  
A single blade of grass!  
He sees not his Creator's hand  
In each great Law and Rule,  
He sees not Life, he sees not God!  
He is indeed a fool.

In addition to the founders, past presidents of the National Conference, McConathy, Bowen, Breach, Dykema, Gehrkens, Gordon, Mason, Birge, Fullerton, Earhart and Miller, were present at the breakfast. Those of the original founders who were not present were Elizabeth Casterton and Harriet Baker Lowe. Those deceased are E. L. Coburn, formerly supervisor at St. Louis, and P. C. Hayden, editor of Public School Music.

Robert Foresman, Percy Scholes and Charles H. Farnsworth addressed the meeting. In his talk Mr. Scholes emphasized the idea that "The spirit of service in music should transcend the bonds of nationality." This theme is elaborated on in the digest of Mr. Scholes' speech before the conference given elsewhere in this issue. Mr. (Continued on page 26)



Photo by Muray, N. Y.

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## LOUIS GRAVEURE THIS SEASON

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and Allied Arts, East Lansing, Mich.

From June 24 to August 5

For detailed information Address, Secretary of Institute

## Music Supervisors' National Conference

(Continued from page 25)

Foresman and Mr. Farnsworth spoke for the original and the later "founders". On Wednesday afternoon a meeting of representatives of this group was held to devise ways and means of perpetuating for all time

### National H. S. Orchestra Concert

The concert at the Auditorium, as part of the week's program of the Music Supervisors' National Conference, was given by the National High School Orchestra,



A CONFERENCE GROUP

Dr. Hollis Dann (left), of New York, conductor of the National High School Chorus; Percy A. Scholes, English critic; Dr. Howard Hanson; Mabelle Glenn, outgoing president; Walter Damrosch, and Joseph E. Maddy, organizer and conductor of the National High School Chorus. (International Newsreel Photo)

the founders of the National Music Supervisors' Conference.

### Orchestral Concerts

The Chicago Symphony orchestra, with Frederick Stock conducting, presented a complimentary concert at Orchestra Hall on Wednesday afternoon, and performed a program of symphonic music which produced as a special number Sowerby's suite, *From the Northland*, which was played with orchestral sonority and musical finish. Strauss' *Thus Spake Zarathustra* offered philosophy and science translated into tone. A Bach concerto grosso for string orchestra was given with the plastic rendition suitable to the older classics, and excerpts from Wagner's *Die Walkure* emphasized the dramatic and descriptive arts in music writing.

filled the stage of the Auditorium theatre and numbered somewhere around 300 instrumentalists representing thirty states.

The program was of no simple character for it included the prelude to *Die Meistersinger* by Wagner; Schubert's Unfinished Symphony, the concerto in D for piano and orchestra by Mozart, with John Erskine as piano soloist, and other symphonic pieces by Sibelius, Hadley and Tschaikowsky.

Henry Hadley was to have been present as guest conductor, but could not come to Chicago on account of illness, so Howard Hansen was announced to act in his stead. Joseph E. Maddy, who conducted the major part of the concert, gave a spirited reading of the Meistersinger prelude, and the orchestra played it with considerable tone volume and plangent quality.

John Minnema, chairman of the management committee, gave a short address, in which he included the announcement mentioned above.

### The Tuesday Band Concert

John Philip Sousa was the central figure in the concert given by 300 high school bandsmen on Tuesday night in the Auditorium. The players represented three winners in recent competitions for national honors among high school bands—Senn of Chicago, Emmerson of Gary, and Hammond of Hammond—and they made an impressive picture on the spacious stage of the old Auditorium. There were more than a hun-

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# SHELTON

### Miami School Orchestra Wins

(By special telegraph)

Miami Beach, Fla.—The Ida M. Fisher High School Orchestra of Miami Beach, Fla., has just returned home with thirteen prizes and honors from the State Contest at Tampa. We won first prize again for the third consecutive year; and also received four other first prize awards; four second prizes; and four third prizes. R. B. C.

dred clarinetists, an appalling number of saxophones, and enough trumpeters to sound Gabriel's call—a handsome, earnest and highly efficient group, who earned the compliment that the Grand Old Man of American music paid them in journeying hither to conduct them.

These high school youngsters who can do justice to a Sousa march or a Wagnerian transcription are high school boys. They have learned to love good music and prove that they love it by making it well.

The first part of the program presented the Senn band, under their regular leader, Capt. A. R. Gish. They are the national champions, and they achieved a tone that is remarkably rich and mellow and free from abruptness. They also manifested fine discipline in the vital matters of rhythmical ensemble and expressive reflection.

The massed band needed more rehearsing than Lieutenant-Commander Sousa could give them. Yet they did his two most celebrated marches, *Semper Fidelis* and *The Stars and Stripes Forever*, with fine spirit and ear-filling tone. There was a demonstration for Sousa, the public rising to greet him.

### Damrosch Talks on Radio for Schools

Walter Damrosch addressed the conference on Tuesday and revealed that the number of school children listening to his Music Appreciation Hour weekly has grown to a total estimated at 5,176,960.

Damrosch's address was made to the country's leading music educators. Many of them are promoting his concerts in the schools throughout the country. Damrosch was invited by the conference to discuss his plans for next season's series, so that arrangements may be made by the schools.

Special reports sent in by individual cities show that in New York City between 350 and 400 schools have been equipped with radio receiving sets. The superintendent of schools in Columbus, Kans., reports the entire school system equipped with radios. Similar reports come from other centers.

Thus far this season Dr. Damrosch has received twelve thousand letters from pupils, teachers and parents. These have come from every state, including the three which are not able to hear the broadcasts owing

schools. Think of reaching such a vast number who formerly had never heard a symphony orchestra! Perhaps it is not too optimistic to hope that with the cooperation of the schools we shall eventually reach the entire 27,000,000."

A letter which Dr. Damrosch received from the Supervisor of Music of DeKalb, Ill., read: "I have in front of me a class composed of the following nationalities—English, American, Indian, German, Scotch, Irish, Swedish, Welsh, Dutch, Serbian, Lithuanian, French, Polish, Austrian, Norwegian and Finnish."

Commenting on this he said: "Music is the one common ground on which all nationalities can meet. Acquainting so great a proportion of our children with the music of the great composers cannot fail but have a marked influence on the culture of many generations to come."

"The object of the Music Appreciation Hour is to furnish the means whereby children can learn to love music and realize that music is a language through which their emotions can be expressed. This also involves the imparting of such information regarding the structure of music, the salient character of the various instruments of a symphony orchestra and the prevailing moods of the composition performed."

Plans for next season's concerts are already well under way. Dr. Damrosch emphasized the fact that the series in no way intended to take the place of music instruc-



JOHN PHILIP SOUSA DIRECTING A REHEARSAL  
of over three hundred in the National High School Chorus.

to the difference in time—Washington, Oregon and California.

Speaking of the reaction of the public to Music Appreciation Hour, Dr. Damrosch said:

"The eagerness with which the country is responding is no better shown than in a comparison of figures for the past two seasons. Last year a million and a half children listened to it."

"The concerts will go on next year under the same sponsorship. We are confident that by the close of the 1930-31 season the number of our young listeners will approach ten million. This will mean that nearly half of the school children in the country will be coming into contact with great symphonic music—a situation which would have been looked upon as miraculous only a few years ago."

The census reports that there are 27,000,000 children attending American schools. Of this number 10,000,000 go to rural

tion given in the schools, but only to supplement it. He called attention to the fact that the series is being listened to by thousands of older people.

### Geoffrey O'Hara's Song

A musical defiance to Soviet Russia's anti-religious campaign, in the form of a new song by Geoffrey O'Hara, dedicated to the founders of the Music Supervisors' National Conference, was performed for the first time at the Supervisors' annual banquet on Thursday night.

The title of the song, taken from a quotation from the Bible, is "The Fool Hath Said 'There Is No God.' " It is a ringing, virile musical challenge to the religious antagonism of the Soviets and all others who attack the idea that life on earth is man's entire being, and is wholly without reason or meaning.

The song is thoroughly non-sectarian in

(Continued on page 41)

## PIANIST

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## Wagner Music Dramas Given in San Francisco for First Time Since 1906

**German Grand Opera Company's Performances Attract Musicians and Music Lovers From All Parts of State—Mme. Gadski the Outstanding Star—Enthusiasm Runs High.**

SAN FRANCISCO, CAL.—That San Francisco has at last had a season devoted entirely to German operas is due to the efforts of Selby C. Oppenheimer, who brought S. Hurok's German Grand Opera Company to Dreamland for one week's engagement. To Mr. Oppenheimer the opera going public owes a debt of gratitude for the opportunity of hearing the principal music dramas of Richard Wagner, for not since the 1906 earthquake and fire which demolished the opera house have these works been produced in this city. Just as devotees of Wagner from the various parts of Europe make a pilgrimage to Bayreuth for the purpose of attending the Music Festival, so did enthusiasts from the entire state of California flock to San Francisco for the week to hear the immortal scores of the great master.

Each performance attracted a large and brilliant audience, for public patronage was all that it should be. The repertory provided by the visiting organization consisted of the complete Ring cycle, *Tristan und Isolde*, *Der Fliegende Hollaender* and Mozart's *Don Juan*. *Die Walküre* and *Götterdämmerung* were sold out—or nearly so—due to the fact that the celebrated Wagnerian soprano, Johanna Gadski, a genuine favorite in San Francisco, was the Brunnhilde.

Before mentioning the individual artists who interpreted Wagner's gods and goddesses, special tribute must be paid to the technical staff of the German Grand Opera Company for the sumptuous and picturesque stage settings, the artistic and impressive lighting effects, all of which contributed in creating the authentic Wagnerian atmosphere. The orchestra, under the inspiring leadership of Conductors Ernst Mehlich, Ernest Knoch, proved one of the big features of these performances. It manifested that the Germans are excellent instrumentalists and that they had been properly rehearsed. Mehlich's and Knoch's every wish was fulfilled by the orchestra, which includes a magnificent body of strings and some exceptionally fine individual wood-winds. The brass, too, was equal to the great requirements of a Wagnerian score. All in all, the orchestral performances revealed the subtlest beauties of the music and yet never interfered unduly with the diction of the singers on the stage.

Outstanding among these was Mme. Gadski, the Brunnhilde of the Ring, who, from the very first note of her famous Battle Cry in *Die Walküre* to her final phrase in the stupendous Immolation Scene in *Die Götterdämmerung*, impressed her audience through her perfect command of the art of interpretation, the richness, power and color of her glorious voice and her skill in its use. As the younger Brunnhilde in *Die Walküre* and Siegfried, Mme. Gadski stressed both the womanly and majestic side of the role. She brought delicate, feminine qualities

and made a lovely figure, while in the *Götterdämmerung*, she missed none of the intensity of emotion and grief. She sang from the heart to the heart, never giving the impression of acting but rather of actually living the role. Her Brunnhilde throughout the cycle was a beautiful, artistic creation, wonderfully elaborated and perfected in every

(Continued on page 36)

### Former Chicago Musical College Pupil Signed for Big Radio Contract

According to Eugene Ormandy, prominent radio impresario, Ada d'Orsay has the perfect radio-soprano voice. After listening to hundreds of singers he chanced to hear Mme. d'Orsay and immediately signed her up for the Endicott-Johnson Hour.

The singer is well known to Chicago, as a student of the Chicago Musical College. She won a diamond medal upon her graduation from that institution, where she studied with Herman Devries. Since that time she has been concertizing extensively throughout the Middle West.

In addition to being so fine a singer, Mme. d'Orsay is an accomplished pianist. Her first musical ambition was to become a virtuoso but early in her music study it was discovered that she had a phenomenal voice; whereupon she concentrated her attention along vocal lines.

It is understood that the Endicott-Johnson contract will be her exclusive radio enterprise until February, 1931.

### Gallo to Film Pagliacci

The cast for the operatic sound pictures of *Pagliacci* has been selected by Fortune Gallo, one of the outstanding grand opera producers for the past twenty years. For the role of Canio, Fernando Bertini, tenor of the San Carlo Opera, has been cast. Nedda will be done by Alba Novella, whom Mr. Gallo designates as "a lyric soprano who has the requirements of youth, beauty, and ability to sing and act." The Silvio is to be Giuseppe Interrante; Beppe, Francesco Curci, and Tonio, Mario Valle. The orchestra will be under the direction of Carlo Ferone, conductor of the San Carlo Opera. The chorus numbers one hundred.

*Pagliacci*, the first grand opera to be recorded in its entirety, is being produced by Fortune Gallo and Joe W. Coffman.

### Jan Smeterlin Coming Next Season

Jan Smeterlin, Polish pianist, will come to America next fall for his first American concert tour. His debut will be at Carnegie Hall on November 1, according to an announcement made by George Engles, director

## LEIPSIC GIVES FIRST PUBLIC PERFORMANCE OF THE RISE AND FALL OF THE CITY OF MAHAGONNY

Kurt Weill, Composer of Popular Dreigroschen Oper, Less Successful in His New Work.

LEIPSIC.—Kurt Weill's new opera, *The Rise and Fall of the City of Mahagonny*, recently had its world premiere in Leipsic, where it was given a very mixed reception. Weill, the composer of the almost unprecedentedly popular *Dreigroschen Oper*, has here set music to a text (by Bert Brecht) which, like his version of *The Beggar's Opera*, has a definite message.

This message seems to convey that the entire world is a horrible, dirty affair, inhabited only by robbers and prostitutes; in which no nobility of feeling can be found and in which money rules supreme. But whereas in the *Dreigroschen Oper* this underlying idea was glossed over by satire, in the new opera it stands out in stark ugliness.

### UNRELIEVED CRIMINALITY

The story deals with a group of criminals (including some of the "fair" sex) who found a so-called Paradise city, called Mahagonny. In scene after scene the dregs of humanity are displayed, but without humor, without charm, and apparently without purpose, for at the end of this mental torture one asks: "What is the use of it all?"

Musically it is hardly more successful. Weill, who is at his best in short songs, is unable to sustain the musical interest through three hours of opera. He fills out the gaps in his musical invention with passages of jazz which sound particularly out of place in such a bitterly serious work. The production was not calculated to soften the work. Never, in this theater, have dramatic effects, both musically and scenically, appeared so calculated.

### EXCELLENT CAST

The opera was conducted by Gustav Brecher and produced by Walter Brügmann, and the scenery was designed by Caspar Neher. Lack of space forbids the mention of more than a few among the excellent cast; of these, the two women, Marga Dannenberg and Mali Trummer, and the three men, Paul Beinert, Walther Zimmer and Hans Fleischer, deserve special praise.

The public showed little interest at the dress rehearsal, but applause as well as indications of passionate disapproval were heard on the opening night. A. A.

of the N. B. C. Artists' Service, under whose auspices the pianist will appear.

## Ruth Crawford Wins Guggenheim Fellowship for Composition

**Chicago Student of Adolf Weidig of American Conservatory Is Awarded High Honor**

Ruth Crawford, well known and highly talented composer, student of Adolf Weidig in theory and composition, is the first woman to be awarded a Guggenheim scholarship in music. Miss Crawford, whose home was in Jacksonville, Fla., enrolled at the American Conservatory in 1921. She was awarded the degree of Bachelor of Music in 1923 and the Master degree, *summa cum laude*, in 1927, but continued work in composition with Mr. Weidig until she went to New York in 1929.

The recent awards made by the Guggenheim Memorial foundation total over \$200,000 and are for the furtherance of higher research and creative work in the arts and sciences. The recipients include many noted scholars who occupy professorships in leading Universities. Miss Crawford plans to study musical conditions in Europe and spend most of her time composing.

### Stadium Concerts to Begin July 7

Mrs. Charles S. Guggenheim, chairman of the Stadium Concerts, Inc., announces that the thirteenth year of the summer symphonic concerts at the Lewisohn Stadium will open on Monday evening, July 7, and continue for eight weeks nightly, through Sunday evening, August 31.

Willem Van Hoogstraten will conduct the first three and the last two weeks. This will mark his ninth consecutive season. Albert Coates, who comes for the third consecutive season as guest conductor, will direct the fourth, fifth and sixth weeks. The Philharmonic-Symphony Orchestra will be identical in size and personnel (with the exception of a few of the men who wish to rest for the summer) with that heard during the winter at Carnegie Hall and the spring in Europe.

A number of interesting offerings which have been successful in the past will be repeated this summer. During Mr. Van Hoogstraten's leadership the Ninth Symphony of Beethoven will be played, with the assistance of 200 voices of the Choral Society and with Jeannette Vreeland, Nevada Van Der Veer, Nelson Eddy and Arthur Hackett as soloists, on July 22 and 23. On

August 19 and 20 the Hall Johnson Negro Choir will be heard again, and Anna Duncan will be the attraction on August 25 and 26. During Mr. Coates' regime the Verdi Requiem will be performed with the aid of the Choral Society, Jeannette Vreeland, Kathryn Meisler, Nelson Eddy and Arthur Hackett. The Denishawn Dancers will make their fourth appearance on August 12, 13 and 14.

### John Charles Thomas Engaged for Chicago Opera

(By special telegram)

Chicago, April 1.—John Charles Thomas, American baritone, has been engaged by the Chicago Opera to sing leading roles during season 1930-31.

Rene Devries.

### Cherkassky Encored in Paris

Word has been received from Paris of the success scored by Shura Cherkassky at his piano recital at the Salle Gaveau. His playing of the Liszt sonata was especially dramatic and poetic. The capacity audience greeted Cherkassky with such enthusiasm that eight encores were demanded. Lucas.

### Hart House String Quartet Finishes Tour

(By special telegram)

Victoria, B. C.—The Hart House String Quartet recently completed its series of fifteen concerts from Montreal to Victoria, B. C., featuring British music, under the auspices of the Canadian Pacific Railway. Sold-out houses and ovations everywhere greeted these artists and arrangements were immediately made for their return next season. They left the Pacific Coast on March 29 for the East. G. W.

### More Maazel Triumphs

(By special cable)

Paris.—Maazel's concerts in Italy have been tremendous triumphs. Florence, Bologna, Milan and Rome audiences gave him overwhelming ovations. In Milan, both concert audiences recalled Maazel with cheers, and the program was doubled with encores. So great was the enthusiasm in Rome when Maazel refused to play more than five encores that the audience rushed to the stage while he bowed thanks, and surrounded him at the piano, keeping him fifteen minutes signing programs. He is not only rebooked at each place, but also for five additional engagements. His Scandinavian debut is scheduled for April. P.

## Cosima Wagner Dead

(By special cable)

London, March 31, 1930.—Cosima Wagner, wife of Richard Wagner and daughter of Franz Liszt, breathed her last today in the room of the Villa Wahnfried, at Bayreuth, which she had not left for years. She was ninety-three, virtually blind, and bereft of most of her faculties. Ever since a serious illness two years ago, when death was thought inevitable, Mme. Wagner's mental powers were seriously impaired. Even before then she lived only in the past, continually recalling events that happened long ago and at various periods of her career without being able to separate them by a sense of time. However, she lived to see and grasp the significance of the resumption of the Bayreuth Festival after the War, and was even able to attend some of the rehearsals on the arm of her daughter-in-law, Winifred Wagner. During the War, while Germany was cut off from the rest of the world, she had undergone a serious illness, and in 1917 was reported dead throughout the world. The *MUSICAL COURIER* correspondent who visited Bayreuth in May, 1919, discovered that Mme. Wagner was still alive and obtained an interview from her.

Caesar Saerchinger.



COSIMA WAGNER,  
who died at Bayreuth on March 31.

the capital he obtained the first interview from Richard Strauss which had been published since 1914; and in Bayreuth our enterprising correspondent was the first to reveal to the world that Mme. Wagner, long believed to be dead, was still living and in possession of all her faculties.—The Editor.]

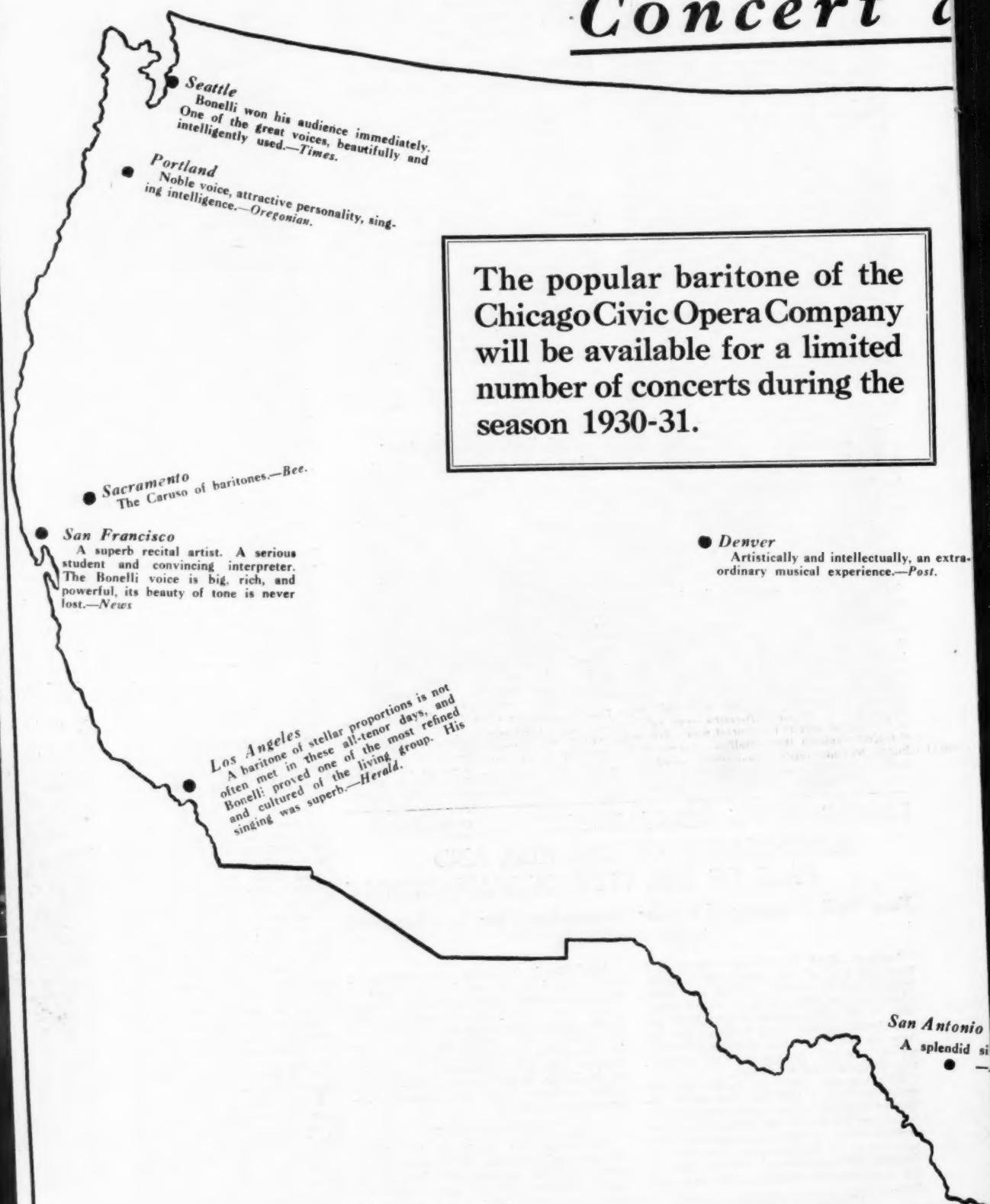
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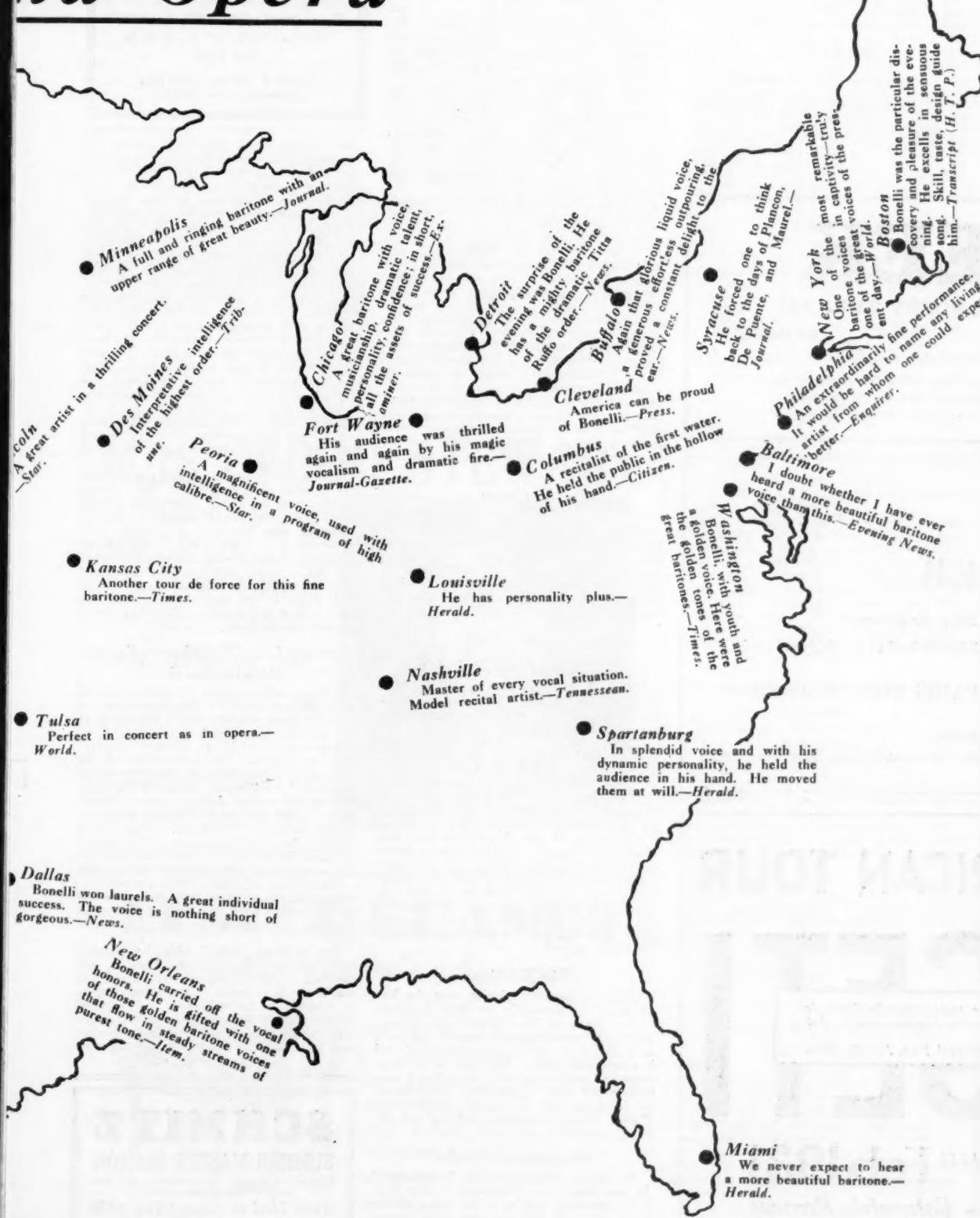
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## NEW YORK CONCERTS

(Continued from page 20)  
throughout the work. The subject itself is, note for note, as I heard it whistled by a passer-by in a London street. Its origin has remained undetermined."

Lack of space forbids a detailed review of this fascinating work. However, be it said that Mr. Goossens has used his tools with remarkable craftsmanship and the result of his labor is a masterpiece of decided beauty. With a skilled hand he has moulded together woodwind, strings and horns into a harmonic whole, keeping in view the rhythmic pattern of his "motto" and tempting suggestion with his change of tempos and coloring his moods with moments of animated or tranquil expression. Mr. Goossens' style of writing is not unfamiliar to New Yorkers, for various works from his pen have won him praise here. Toscanini poured his best into the interpretation of this work, and the audience enjoyed every moment of it.

Boccherini's B flat concerto for cello was performed by Alfred Wallenstein, with Toscanini conducting. The young first cellist of the orchestra displayed all the requisites of a virtuoso and fairly astonished his hearers both with the fleetness of his fingers and his artistic interpretation. In all three movements he showed equal skill, and his colleagues joined in the ovation he received at the close.

Also included on the program were Wagner's A Faust Overture, and the very popular Till Eulenspiegel's Merry Pranks, by Strauss, the latter a Toscanini favorite and evidently just as well liked by his audience for it aroused tremendous applause, and deservedly so.

### Helen Schafmeister

In the evening at Steinway Hall, Helen Schafmeister, pianist, gave a recital before a good-sized audience, who seemed to enjoy her playing. Her program comprised numbers by Scarlatti, Haydn, Handel, Beethoven, Schumann, Chopin, Emerson Whithorne, Frank Grey, Nathaniel Robin, Ernst Toch and concluded with the étude by Scriabine. Miss Schafmeister's tone was of good quality and volume; her phrasing excellent and her interpretations commendable. She was received with enthusiasm and was presented with many beautiful floral tributes.

### MARCH 28

#### Conductorless Orchestra

With the thrice admirable Sophie Braslaw as an added attraction, the Conductorless Orchestra drew an unusually large audience to Carnegie Hall for its fifth concert of the current season in the evening. Miss Braslaw gave a highly pleasurable demon-

stration of her familiar gifts as vocalist, musician and interpreter in a group of four songs by Moussorgsky in the Russian text: Pain, The Classicist, On the Banks of the Don, and The Dnieper. For purely orchestral numbers the conductorless ensemble presented Borodin's incisively rhythmed and altogether colorful second symphony; Goossens' workmanlike and agreeable concerto for strings, which was first performed in this city at a League of Composers concert, and, for effective closing number, Weber's spirited overture to Euryanthe. The audience was very enthusiastic, particularly after Miss Braslaw's singing.

### MARCH 29

#### Florence Crosbie—Giuseppe Reschiglion

A good sized audience assembled at Town Hall in the evening for the joint recital of Florence Crosbie, soprano, and Giuseppe Reschiglion, tenor. Miss Crosbie sang songs in English, German, French and Spanish, arias from Madame Butterfly and Mozart's Magic Flute, and joined the tenor in the duet from Puccini's Japanese opera. Mr. Reschiglion gave airs by Handel and Gluck, and songs by Wolf-Ferrari, Hahn, Bossi, Bizet and others; also an aria from Puccini's Girl of the Golden West.

Both singers were in capital voice and scored heavily with the listeners. Miss Crosbie has a voice of ingratiating quality and a well-schooled coloratura. Musically she had much of interest to offer. Mr. Reschiglion is an adept in bel canto. His animated interpretations and ringing high notes won much admiration.

Louis Sugarman and Giovanni Camajani were the accompanists.

### Julian De Gray

A large audience gathered in the afternoon at Town Hall to hear a young American pianist, Julian De Gray, in a piano recital which proved to be one of exceptional merit. Mr. De Gray studied with Tobias Matthay in London, where he won the Chappell Gold Medal. His program comprised two Preludes and a Fugue of Bach; Mozart's Sonata in F minor; a ballad by Chopin; Brahms' Variations on Paganini, and Scriabine's Seventh Sonata. All these numbers were played with sincere musicianship and technical clarity. The pianist's tone is large, brilliant, and sympathetic, and his fortissimos and pianissimos were most effective.

### Ida Green

Ida Green, soprano, gave a recital in the evening at Engineering Auditorium in which she featured songs of Schubert and Schumann and Italian arias. Miss Green has a soprano voice of good quality and she sang her numbers effectively. A good sized audience applauded her singing. The accompanist was Alice Siever.

### MARCH 30

#### Institute of Musical Art

The Institute of Musical Art of the Juilliard School of Music, celebrating the twenty-fifth anniversary of its founding, gave a concert at Town Hall on Sunday afternoon, the program consisting of two chamber music works, separated by a choral number by the Madrigal Choir of the Institute. A trio, two violins and viola, consisting of William Kroll, Karl Kraeuter and Conrad Held, played a Dvorak Terzetto. The Musical Art Quartet played Haydn's quartet in C major, op. 54, No. 2, and the Madrigal Choir gave songs by Louise Talma, a graduate of the institute. These choruses were accompanied by strings, and were excellently performed. The playing of the Musical Art Quartet is well known, and no comment upon its high artistry is necessary at this time. The Dvorak Terzetto was likewise beautifully played.

### The Barbizon

Grace Castagnetta, pianist, was the last soloist of the season in the New American Artists' series at The Barbizon, on Sunday afternoon. She revealed herself not only as a pianist of well-developed technical and interpretative ability, but also as a composer of considerable skill, the program containing her own composition, Klavierstück im Moll, as well as numbers by Brahms, Chopin, Franck, Scriabin, Debussy and De Falla.

### Antonietta Stabile

Antonietta Stabile, disease, impersonated the characters of La Bohème at Aeolian Hall in the afternoon, and, as at her recital earlier in the season in the same hall, was greeted by a capacity audience. Characters in La Bohème were portrayed by Miss Stabile at her previous appearance. On this occasion the opera chosen was in a much lighter vein, and as she was equally successful in entertaining the audience ample proof was given of her versatility in character portrayal.

In a prologue Miss Stabile gave a brief

"The audience recalled Miss Peterson so many times that one might have thought the afternoon was one of opera and not an orchestral concert."

*The Chicago Daily Journal*  
about Ma Peterson,  
rano, formerly  
Opera Comique  
and Metropoli-  
tan Opera  
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sketch of the Latin Quarter in Paris, and succeeded so well in her attempt to make the "gay and terrible" life of the Bohemian artists live spiritually and literally for her listeners that those who had not already heard La Bohème felt the desire to do so in the very near future. In her own inimitable way she realistically described the garret in which the artists worked, played and loved. With the greatest ease and rapidity she changed from one character to the other of those appearing in the first act, impersonating Marcello, the painter; Rodolfo, the poet, and the other members of the famous quartet of artists, as well as the jovial landlord and the fragile and charming Mimi. To close the first act, Lucien Rutman, tenor, sang Che gelida manina, and Helen Engel, soprano, was heard in the aria, Mi chiamano Mimi, accompanied at the piano by Grete Kahlert. Miss Kahlert also played a prelude to open the program, and in her solo as well as in her accompaniments displayed fine musicianship.

In her impersonations in the second act Miss Stabile quite caught the fancy of the audience with the humor with which she invested her portrayal of Alcindoro, the old aristocrat. Her Musetta was vivacious and coquettish, as it should be. Before the intermission between the second and third acts, Mr. Rutman sang Questa e Mimi and Miss Engel Musetta's Waltz Song. In the final scenes of the opera Miss Stabile put much pathos and tenderness into her enactment of Mimi's death.

### Barrere Little Symphony: Emma Roberts, Soloist

A large audience filled the Guild Theater on Sunday evening for the second of the series of three concerts which George Barrere and his Little Symphony are giving in commemoration of his twenty-fifth anniversary in America. The informality of the occasion was enjoyable, Mr. Barrere, in his simple and occasionally humorous way, explaining the works of the composers represented on the program: Rameau, Honegger, Hadley, Bauer and Hennessy. When Emma Roberts, the charming soloist of the evening appeared, he also gave a brief description of her songs, all of which put the audience in a happy frame of mind. This was not necessary, for the program was interesting and finely rendered; but it was refreshing after a season of too many concerts of the same type.

The program opened with the Rameau Les Fêtes de L'Hymen et de L'Amour, well received. The Honegger Pastorale D'Ete was a happy example of the ultra modern, in contrast to the melodious and graceful Henry Hadley theme and variations, which was so warmly applauded that the composer was located and made to acknowledge the

(Continued on page 31)

**J. BEEK**  
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applause. Harold Bauer's "first time" Tunes from the Eighteenth Century also proved interesting and cleverly orchestrated. Susan Hennessy's Little Irish Suite for wind instruments brought the program to a close.

Miss Roberts, a contralto well known to New Yorkers, but of recent seasons not heard here frequently enough, was enthusiastically received. Here is an artist of rare interpretative gifts, which she proved by her singing of The Clock (Sachnowsky); Vieille Chanson Espagnole (Aubert); Die Einsame (Pfitzner), and Frühlingsonne (Trunk). These revealed the full beauty of Miss Roberts' voice, wide in range and easily produced. Her diction is a delight and she scored high later in the program with two Indian and two Negro Spirituals. Three had to be repeated. Particularly in this group did Miss Roberts shine as a singer of intellect, who possesses also a temperament which colors songs effectively, whether they be of a light or dark hue. Miss Roberts was obliged to respond with an encore before the audience would let her go.

#### New York Matinee Musicale

A concert was given by the New York Matinee Musicale at the Hotel Ambassador on Sunday afternoon, in honor of Mrs. Elmer James Ottaway, president of the National Federation of Music Clubs, the New York State President and Mrs. H. H. A. Beach, well known composer, whose suite, founded upon Old Irish Melodies for two pianists, figured on the program.

Charles Haubiel played piano numbers, including several of his own compositions, after which Myron Watkins, tenor, with Guy Pitner at the piano, was heard. Anna Seidlova and Martha Thompson gave a brilliant rendition of the Beach work and Pearl Besuner of the Metropolitan Opera Company contributed songs and arias. The New York Matinee Musical Vocal Ensemble closed the program with Philip James' Spring in Vienna, a beautiful cycle for women's voices. The composer and Berthe Van den Berg were at the pianos. Tea was served after the concert.

#### Evelyn Wertkin

In the evening at Steinway Hall a large audience gathered to hear Evelyn Wertkin, a young and talented pianist. Miss Wertkin presented a well selected program and

played with taste and sincere musicianship. A good tone and well developed technic were also noted. She was well received.

#### Gertrude Eloise Martin

An interesting violin recital was given by Gertrude Eloise Martin at Roerich Hall on Sunday afternoon. Miss Martin is a young Negro violinist of high standing. Her tone and her technic are developed to a considerable degree, and her enthusiastic temperament makes her playing interesting and enjoyable. The difficult program, including the Brush concerto in G minor, Ballade and Polonaise by Vieuxtemps, and members by Kreisler, Sarasate, Hubay and others, received the well deserved, hearty applause of a large audience. The piano accompaniment was in the competent hands of Sonoma Talley.

Miss Martin is head of the violin department of the Martin Smith Music School of New York.

#### MARCH 31

#### Barbara Maurel

Returning to the New York concert stage after an absence of several seasons, Barbara Maurel, contralto, sang in recital at Steinway Hall in the evening. Her interesting and varied program included the Cavatine from Gluck's Armide, and songs in German, Italian, French and English.

For a contralto with big, full low tones Miss Maurel has remarkably good high tones. She commands an excellent pianissimo and mezzo voce. The Gluck number was admirably sung, as was Cavalli's Dolce amor, bendato Dio. Among the German songs, by Brahms, Wagner and Marx, the song, Und Gestern Hat Er Mir Rosen Gebraucht (Marx) was imbued with much charm. In the French and English numbers the recitalist was equally happy. A large audience applauded and encored her efforts.

#### Lonny Epstein

Lonny Epstein, pianist, who has proven her talents at other occasions, was heard in an unacknowledged program at Town Hall. She chose to be heard in Mendelssohn's Andante con Variazione, Kunsemüller's A major Rondo (manuscript), Mozart's G major Gigue, Schumann's C major Fan-

tasia, and Castelnuovo-Tedesco's Danze del Re David.

Miss Epstein is a serious musician; her playing always reveals originality, color and brilliance. She is modest of manner but her playing spans a wide range of capacity which could easily entitle her to be more aggressive should she choose to be so.

#### Bryce Fogle Gives Recital

In the evening at Town Hall, Bryce Fogle, a young baritone, gave a recital, the program being devoted almost entirely to Lieder by Brahms and Wolf. He sang with intelligence and revealed a good voice, well controlled. Debussy and Moussorgsky comprised the balance of the program, which was well received. Alderson Mowbray presided at the piano.

#### Dr. Carl Gives Bach Program

Dr. William C. Carl gave a Bach program at the First Presbyterian Church, New York, as his regular monthly evening musical service, on March 30. The leading features of the evening were a duet from the B minor Mass and the Lenten Cantata. The duet, Domine Deus, was sung in Latin by Grace Kerns and Arthur Hackett. Its presentation was vocally excellent, the voices well balanced, the coloratura neatly done, and dynamic values well conceived and executed. The pathetic Lenten Cantata, God's Own Time Is the Best, reflecting Bach's great religious fervor, was sung in English and proved deeply impressive. The words, being often easily understood in spite of the frequent repetitions that Bach wrote into his music, added materially to this impression. Beautifully done were the tenor, alto, baritone and bass solos, sung by Arthur Hackett, Amy Ellerman, Frederic Baer and Edgar Schofield, and the choruses, especially the last, In Joy and Peace I Pass Away. Dr. Carl accompanied all of this difficult and florid music, and also played selections from Bach for Prelude and Postlude. The church was filled to capacity.

Bach's Passion is to be given on April 13.

#### Philadelphia Grand Opera Makes Next Season Announcement

Mary Louise Curtis Bok announces that the Philadelphia Grand Opera Company, affiliated with the Curtis Institute of Music, will give, during the forthcoming season, a series of eighteen performances, comprising seventeen evening subscription performances and one special matinee performance, which will be presented at the Academy of Music in Philadelphia.

Next season will mark the entry of the Philadelphia Grand Opera Company into the ranks of permanent resident grand opera companies, with artists, chorus and ballet under exclusive contract for the entire season. A partial list of artists who will appear with the company includes such distinguished singers as Mary Garden, Josephine Lucchese, Chief Caupolicán, Ralph Errolle, Ivan Steschenko, John Charles Thomas and Josef Wolinski.

#### Eastman School to Present Bach Passion

The Eastman School of Music Chorus is to give Bach's great Lenten oratorio, The Passion According to St. Matthew, in Kilburn Hall, Rochester, on the evenings of April 8 and 10. There will be two choruses of eighty-five singers each, and the Boys' Choir of St. Paul's Episcopal Church, also two orchestras of twenty-six players each, the Eastman School Orchestra being augmented for the occasion by players from the Rochester Philharmonic, and the following soloists: Judson House, Evelyn Green, Thelma Waite, Virginia Stuart, Marie Keber Burbank, Doris Davidson, Gerald Jones, Frank Baker, David Howell, Florence Vickland, Muriel Gwynn, Mary Brown, Theodore Vosberg, King Kellogg, Pascal De Surra, Robert Stone, Leroy Morlock and George Meggs.

#### Society for the Publication of American Music to Publish Mason Work

Burnet C. Tuthill, general manager of the Cincinnati Conservatory of Music, spent about ten days in New York, having left for home last Wednesday.

Mr. Tuthill made the interesting announcement that at the meeting of the Society for the Publication of American Music, held on Saturday, March 29, Daniel Gregory Mason's string quartet on Negro themes was chosen as one of the works to be published this season. A second work is under consideration, announcement of which will be made shortly.

#### Frederic Fradkin Married

On March 21, Frederic Fradkin, well known violinist, recently divorced, married Ruth Mann (daughter of Sam Mann, the actor) at Hollywood, Cal. The couple will go to Australia for their honeymoon.

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STATEMENT OF THE OWNERSHIP, MANAGEMENT, CIRCULATION, ETC., REQUIRED BY THE ACT OF CONGRESS OF AUGUST 24, 1912, OF MUSICAL COURIER, published weekly at New York, N. Y., for April 1, 1930.

STATE OF NEW YORK } ss.  
COUNTY OF NEW YORK }

Before me, a Notary Public in and for the State and county aforesaid, personally appeared Alvin L. Schmoeger, who, having been duly sworn according to law, deposes and says that the following is, to the best of his knowledge and belief, a true statement of the ownership, management, etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, embodied in section 411, Postal Laws and Regulations, to wit:

1. That the names and addresses of the publisher, editor, managing editor, and business manager are:

Publisher, Musical Courier Company ..... 113 West 57th St., New York, N. Y.  
Editor, Leonard Liebling ..... 113 West 57th St., New York, N. Y.  
Managing Editor, Thornton W. Allen ..... 113 West 57th St., New York, N. Y.  
Business Manager, Alvin L. Schmoeger ..... 113 West 57th St., New York, N. Y.

2. That the owner is:

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3. That the known bondholders, mortgagees, and other security holders owning or holding 1 per cent. or more of total amount of bonds, mortgages, or other securities, are: None.

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ALVIN L. SCHMOEGER,  
Business Manager.

Sworn to and subscribed before me this 27th day of March, 1930.  
[Seal] EDWIN H. EILERT.  
(My commission expires March 30, 1931.)

Stravinsky's return to simplicity seems to be in the nature of musical dieting.

Even in the modernistic field there must be a real composer behind the music.

It takes a sure handed and authoritative musical surgeon to cut a Wagner opera successfully.

The season of musical recitals is nearing its end; but never mind, another one starts next October.

Two weeks from today marks the seasonal closing of the Metropolitan Opera House; and a fortnight from tomorrow signalizes the last of the Toscanini

concerts here this spring. Both suspensions are regarded by our local music lovers as the termination of a series of extraordinary tonal delights.

Public musical performers come especially under the Johnsonian dictum: "For we that live to please, must please to live."

Our Mayor is committed to an anti-noise campaign in New York. One of the noises he might tackle first is the static in the home radios of our afflicted city.

It seems impossible for the modernistic iconoclasts to knock over Richard Strauss. His music possesses the obstinate habit of remaining more modern than that of the modernists.

Germany, no longer pre-eminent in music, now leads in the creation of record breaking transatlantic steamships. This is the moment for America to jump in and produce record breaking composers.

One of the things that most taxes critical adjectives in New York just now is a Toscanini concert, when the reviewers are confronted with the necessity of interpreting that conductor's interpretations.

Just as one had visions that Vienna might some day retrieve the musical glory it has lost, comes news that the Austrian capital is building its first skyscraper. That, of course, dashes all hopes that musical inspiration will come again to the city of Haydn, Mozart, Beethoven, Schubert, Brahms, and Johann Strauss.

In San Francisco, the opera company that held the boards of an auditorium where prize fights had been taking place, felt very much at home according to the lyric impresario. He said for publication: "We have the punch and we certainly give knockout performances." He might have added: "And fights among the members of our company are not exactly a novelty."

Timely music—Spring Song, Mendelssohn; To Spring, Grieg; Voce di Primavera, Johann Strauss; Spring Song, Wagner's Walkuere; Im Wunderschönen Monat Mai, Schumann; Frühling's Sonata (violin and piano), Beethoven; Spring Symphony, Schumann; Er ist's, Hugo Wolf; Spring Song, George Henschel; Frühling's Rauschen, Sinding; Printemps aria, Saint-Saëns' Samson and Delilah; Wenn die Schwalben heimwärts ziehn', Franz Abt; Es blinkt der Tau, Rubinstein; and as many others as you can think of.

American audiences often do not realize how lucky they are to hear permanent symphony orchestras whose members receive good pay and sufficient rehearsal. In London, where the conditions are exactly reversed, there is barely enough money available to pay for each orchestral concert and an absolutely necessary rehearsal or two. Under such circumstances the quality of orchestral performances in London cannot be expected to reach a high level. In fact, it does not. And more's the pity, for pre-war symphony playing in the English capital was of a remarkably fine standard.

There was a grand renaissance of interest in Wagner opera in America this season. Not only did New York patronize the Metropolitan matinee cycle as never before, but Chicago's opera house also enjoyed unprecedented response for its performances of the music dramas of Wagner. Most significant of all, however, is the record of the traveling German Grand Opera Company, whose manager, Sol Hurok, extended the itinerary of the organization from the Atlantic to the Pacific, embracing such widely separated points as Philadelphia and Los Angeles, Milwaukee and San Francisco, Baltimore and Denver, not to mention numerous other cities which are not generally looked upon as centers of Wagnerian culture. However, a revelation resulted, for wherever the German Grand Opera Company appeared, huge audiences were in attendance, enthusiasm blazed hotly, receipt records were broken, and the press burst into paens of unreserved praise. When the enterprise was taken on tour by Mr. Hurok some months ago, and he published his ambitious plans and predictions, some of the knowing musical folks hereabouts smiled sceptically. Now, like the famous tiger of the poem, the smile is on the faces of Mr. Hurok and his company. They have scored an amazing and indubitable success artistically and financially.

## Composers' Earnings

The news that Ernest Bloch had been provided with an income sufficient to live upon in a moderate way for ten years was among musicians accepted with gratification everywhere. Mr. Bloch is now fifty years old, and had he been supported as, for instance Haydn was, so that, as Haydn's biographers say, "he was relieved of all material care," he would undoubtedly have created even more than he has done. Whether his work would have been improved in quality, no one can possibly guess, for it is certainly a fact that some composers have done extraordinarily fine work when living under the most adverse circumstances, and, whatever his circumstances may have been, Mr. Bloch himself has certainly produced some work of the most outstanding excellence. It must be a relief to him, however, to find himself now independent and in a position to devote his entire time to musical composition.

This event causes one to ponder rather sadly upon the material conditions associated with musical composition. The great composer, whether Beethoven or Bloch or Wagner, is generally underpaid, if he is paid at all for his work during his lifetime. One need not here repeat the biographies of the great creators of music; their struggles are well known. One would like to learn, however, what is amiss with our social fabric that the men who are most actually useful to the world should be the least valued. The names of these men go down in history as the most honored of all. Except for great heroes, warriors or prophets, posterity remembers no name from the past except the creators of art works, be they works of literature, painting, sculpture or architecture, and among the most honored of all these are the musicians.

Yet it is almost impossible for the composer of great works to market them profitably at the time of their creation. There may have been in the history of the world exceptions to this rule, but certainly if there were, they only serve to prove the rule. It is appalling to think of the means to which some great composers have had to resort in order to provide themselves with time for the writing of their great masterworks. The history of Beethoven is filled with such unpleasant reminders of his lack of earning capacity, and Wagner was even more driven by necessity to devious makeshifts, so that, as has been said so many times, it is really amazing that he ever got his life's work accomplished.

There have been societies organized and copyright laws passed in various countries for the protection of the composer, but it seems that only in rare cases is there sufficient demand for great works that are new to render such attempts effective.

The story one hears is, that in order to get new works performed with any frequency, even when composers are fairly well established, it is necessary to lend them to players without any payment except, possibly, the purchase of the score and parts. Whether this report is accurate and universal this writer cannot state at the present moment. An investigation would be in order as to ways and means of efficient correction.

But, of course, even then the question of supply and demand would be operative, and the demand is too often lacking. The reason for this is that many great works must be performed a number of times before they win public recognition. The Broadway hit is so commonplace and obvious that the public realizes the fullness of its beauty instantly, but sits puzzled by a Tannhäuser Overture, a Brahms symphony, a Debussy work, or anything of the sort. Their very excellence seems to stand in the way of their ready acceptance. Therefore, a conductor or a concert artist or a chamber music organization will hesitate to place new works of superior calibre on their programs if there is a performing charge. Especially must this be the case in orchestra works, where the conductor must take the sole responsibility of making the society responsible for an expense which is likely to be considered unnecessary. It would help very considerably if a commission were appointed by united societies from various lands to gather data on the subject in order to discover exactly what the earning of living composers has been from their compositions. Is such a commission a possibility?

# Variations

By the Editor-in-Chief

It had always been my belief, based on information picked up many years ago, that George Washington bequeathed some money to the nation with which to found a National Conservatory of Music.

Miss Rose Sutro and Mrs. Henry Dimock, both of Washington, D. C., courteously inform me that I was only partially correct in my oft printed item about the Revolutionary President.

Miss Sutro has always been interested in the question of a National Conservatory; Mrs. Dimock is trying to arouse public response to a project to erect a magnificent George Washington Memorial Building in celebration of his 200th birthday in 1932.

Through the kindness of the two ladies I am put in possession of the clause in Washington's will which originally gave rise to the report that our people had been unfairly deprived of the National Conservatory which he desired to leave as a heritage to his beloved country.

The passage reads as follows:

It has always been a source of regret with me to see the youth of these United States sent to foreign countries for the purpose of education, often before their minds were formed or they had imbibed any adequate ideas of the happiness of their own, contracting too frequently not only habits of dissipation and extravagance, but principles unfriendly to Republican Good, and to the true and genuine liberties of mankind, which thereafter are rarely overcome. For these reasons it has been my ardent wish to see a plan devised on a liberal scale which would have a tendency to spread systematic ideas through all parts of this rising Empire, thereby to do away with local attachments and State prejudices as far as the nature of things would or indeed ought to admit from our national councils. Looking anxiously forward to so desirable an object as this is (in my estimation) my mind has not been able to contemplate any plan more likely to effect the measure than the establishment of a university in a central part of the United States to which the youth of talents from all parts thereof might be sent for the completion of their education in all branches of polite literature in arts and sciences—in acquiring knowledge in the principles of Politics and good government.

I give and bequeath in perpetuity the fifty shares (of one hundred pounds sterling each) which I hold in the Potomac Company (under acts of the Legislature of Virginia) towards the endowment of a university to be established within the limits of the District of Columbia, under the auspices of the general government, if that government should incline to extend a fostering hand toward it.

Washington's will is dated July 9, 1799; he died on December 14 of the same year.

The Potomac Company was reorganized and its bonds became worthless—evidently our modern system of "high finance" is older than we had supposed.

Nevertheless the University planned by Washington exists today, freely given, and bears his name. That in itself is quite a story, but not pertinent to the present issue.

The remark about "education in the arts" no doubt gave rise to the legend so generally spread that Washington wished to establish a conservatory. Perhaps he intended that the study of music should be included in the curriculum of his University, for he surely looked upon it as an art. He was fond of music but chiefly in the form of opera, which he attended frequently.

Napoleon, an unreserved admirer of Washington, may have borrowed from him the idea of the French National Conservatory later sponsored by the great Corsican, and which still flourishes in Paris. Frederick the Great was the first of the German monarchs to give intensive aid to music. His connection with the flute, with composition, with Bach, Quantz, and grand opera (mostly foreign) is too well known to need recapitulation here. The English royal personages always fostered the cultivation of music. The art itself is immeasurably indebted to many of the lesser nobility in all European countries but particularly to the early heads of the churches.

Since the war there has been a potent revival of German interest in the pedagogics of music, a department in which that country led undeniably before 1914.

I am in receipt of a letter from the German Consul General in New York, Dr. P. Schwarz, who calls my attention to some forthcoming activities at the Frankfurt-on-the-Oder (near Berlin) Music Home. The institution will undertake an Informative Course in Music Pedagogics for Foreigners, from June 23 to July 6; and a Practical Music Teaching Course for Germans and Foreigners, from July 7 to July 27. The direction is in the hands of the Zentralinstitut für Erziehung und Unterricht, Potsdamer

Strasse 120, Berlin, Germany. That bureau will furnish further desired information after May 15.

As additional attractions, Dr. Schwarz points out that the fees for the courses are reasonable (40 and 60 Marks, respectively); lodging and board may be had for four Marks (\$1) per day; the students "will receive tickets at reduced prices for all three Berlin opera houses and will have an opportunity to hear a great number of concerts; there will be social gatherings in the homes of well known musicians and in the Monbijou Palace; there will be visits to the palaces and parks in Potsdam; those taking part in the courses can secure reductions of railroad fare and special reduced prices for the festival plays in Munich and the Passion Play in Oberammergau."

Referring to a recent picture in this department, showing the late Emmy Destinn standing beside a piano on the lid of which a live lion is seated, her former European concert manager, A. Leonard, writes to Variations from Berlin: "I remember well the circumstances attending the making of the photograph. It was in the summer of 1913 that a Bohemian, Josef Marto, came to my office and suggested the idea of a moving picture in which Mme. Destinn was to enter a cage and sing beside a piano bearing a resting lion. Marto set forth that he was a professional lion tamer and he offered the pick of his animals for the film. Destinn, who was fearless (and indeed which operatic artist is not, after experiences with impresarios, conductors, and stage-managers?) grasped at the idea and the Luna Film Company, of Berlin, began arrangements for the taking of the picture. Meanwhile, however, Marto complicated the business arrangements, and it appeared that the lions were not his property but belonged to the Hagenbeck menagerie which employed him. That firm finally agreed to furnish the lions, and at the proper time Destinn stepped courageously into the cage. However, her accompanist weakened at the last moment and remained outside. A gramophone accompaniment was requisitioned and Destinn sang the Mignon aria, 'Knowest Thou the Land?' At the first sound of her lovely voice the lion on the piano raised his head and looked about wonderingly. While she sang, Destinn patted the animal, and he remained gentle under the caress of her hand. The rest of us looked on from the outside in wonderment and fear—for the door of the cage was not locked. The piano, by the way, was an Ibach."

Mr. Leonard gave up his musical enterprises and now manufactures plates that keep the wind and cold from penetrating through faulty windows and walls. Explaining his change of activities, the

former impresario says: "Today the business of concert managing is practically impossible. The new German laws regard concert bureaus as employment agencies, and they are regulated by the Governmental Department of Labor, with strict police supervision as an additional precaution and source of annoyance. I need hardly tell you also, that the arts of musical creation and musical reproduction seem to have fallen upon the 'seven lean years' of the Biblical phrase. In order to save myself from some of that leanness I have gone into the purely commercial field, with good results, I am happy to say."

Charles L. Wagner, concert director, harbors no such pessimism as Mr. Leonard. The American impresario offered in the MUSICAL COURIER of March 15 to give a reward of two concert tickets to anyone revealing the name of the person who started the rumor that Wagner has retired from the concert business.

Now appears this open letter and confession for which the writer asks space in Variations:

March 16, 1930.

My dear Mr. Wagner:

Now that I come to think of it, and now that I am assured by you in public print (vide MUSICAL COURIER, March 15, page 18) that I shall have my award, I'm almost sure that it was I who started that rumor about your retiring from the concert field.

In fact, the more I think on the matter, the clearer certainty dissolves the haze that shrouds my memory. Yes, I'm positive it was I.

I recall the incident clearly. I was standing on the corner of Fifth Avenue and 59th Street talking to a friend on the afternoon of one of those mildly beautiful days of late autumn that enhanced the season of 1928-29. A Fifth Avenue bus was just passing. How well I remember it all!

You were debonairly smoking a cigarette as you alighted, but it could not have been a Murad for you did not look at all embarrassed. You were wearing an alluring dark blue suit of handwoven shetland with a faint diagonal stripe, or it may have been shadowed herringbone in the weave. It was single breasted with three buttons and notched lapels. Timidly from your breast pocket peeped a handkerchief with hand-turned hem which matched the tie of heaven-blue beneath your chin. A natty felt of youthful smartness hid your brow. I looked at your socks, but they had disappeared with you around the corner.

It was then I remarked to my companion, "That's Charles Wagner, you know, the concert manager. They say he's made his pile and is retiring from the concert game."

The words were idly, nay, lightly spoken, and I thought no more about the matter until I read of your generous offer in the COURIER to present two tickets for Mme. Clairet's New York recital to the guy who made that remark.

I suppose the fact that I'm not a guy but a lady of indeterminate age will not invalidate your offer.

Please send the tickets to me care of the MUSICAL COURIER.

Very truly yours,

EDNA DARLING.

David Guion, gifted American composer, is having trouble with his recently completed ballet. He communicates—I am violating confidence—under date of March 5: "My greatest trouble lies in financing the orchestration. I am hoping to bring the piece to New York and trust that ways and means might materialize whereby this harassing problem may be solved."

It is no new problem for American composers of works in large forms. The late Charles Griffes, poor, weak, and spent, tried to solve it by sitting up nights and copying out his orchestral parts. He finished the last page shortly before he took his last breath.

To Variations:

Please let me express a little indignation at a letter printed in your columns in a recent issue regarding the memorizing of several odd hundreds of compositions by Hofmann, Rethberg, etc. The more these great artists are able to play or sing, the more varied their programs and our enjoyment of them. Because Mr. Grover (the writer of the letter) did not happen, in the example he gave, to know the exact slurs, sharps, flats, or what-not, in the first bar of a certain piece, is no reason that these great musicians do not know them. Try them out, as he says.

What an idea! As if they were tots just learning their notes. Enough that they give us so lavishly of their great art without their having to pass a third degree about things that to my mind are ridiculous.

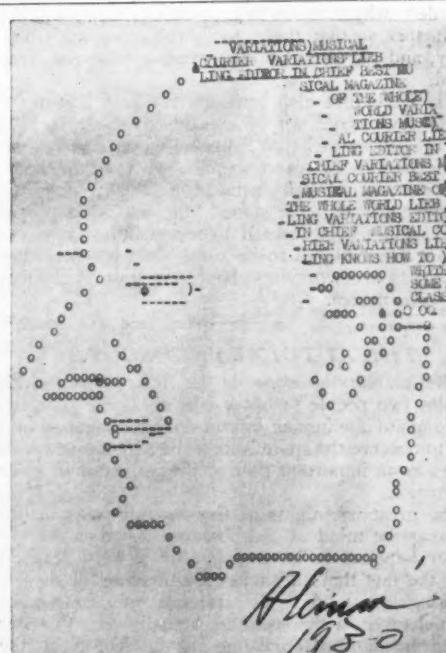
To play inspiring music beautifully is it necessary to be able to quote in words their every tiniest detail? Of course not; all these little things are studied by a great musician before he performs a number for our approval. When Hofmann plays a thing it becomes a superb bit of beauty, which is unattainable without a perfect knowledge of detail.

A great artist probably has some subconscious mind in which there are mirrored all the reflections he has gained from a certain composition, and which he expresses in his individual way for us. An image seen in the water is not perfectly clear, every detail showing, but it is usually lovely, and that after all is the thing that matters.

Sincerely yours,

I. G. RADWANER.

In Denver, Col., the daily newspapers have the right idea. They gave extensive editorial space to Wagner and his Ring just before the German Grand Opera Company went to Denver to present the Nibelungen cycle there. Intelligent and stimulative



ON ALL THE KEYS.  
Aleman, the Cuban caricaturist, contributes the accompanying sketch of the editor of the MUSICAL COURIER, to whom the artist's typewriter appears to be entirely too flattering.

editorials they were, and eager and serious audiences crowded the performances of the visiting organization. While nearly everything else wavered and tumbled in this land last winter, Wagner's stock went up to what the Wall Street jargon terms "a new high."

Schönberg's opera, *Die Glückliche Hand*, to be done by the League of Composers at the Metropolitan on April 22 (together with Stravinsky's *ballet*, *Le Sacre du Printemps*) has but one singer. In consequence, the entire lyric profession regards *Die Glückliche Hand* as the ideal opera.

To Henry Ford should be sent a hand-worked worsted motto of Lavater's aphorism that "The enemy of art is the enemy of Nature." The adorable dictum of the megalomaniacal Henry, it will be remembered, was: "I wouldn't give five cents for all the art in the world."

According to report, American Negro Spirituals enjoy much popularity in Soviet Russia, where they do not know that the texts of those songs are religious. When Roland Hayes sang *Bye and Bye* in Moscow, he was asked to explain its words. (They express an ecstatic prophecy of bliss in Heaven.) "It is a song voicing the poor Negro's dream of a happier future," said Hayes. Under his breath he added to his American accompanist: "A white lie about a darkey song."

According to an Evening Post cable from Vienna, opera singers who buy applause from the paid claque in that city "must provide a minimum wage of two frankfurter sausages with mustard" for each of the horny handed dispensers of enthusiasm. In addition, those gentlemen receive free beer, free seats, and free checking of their hats and coats. In a way it seems better to be a claque at the Vienna Opera than a paying patron.

And relevantly that brings to mind the suggestion of Ottokar Bartik, ballet master at the Metropolitan. He used to stage the pageants for the Ringling Bros. Circus, and says: "That wonderful show is here again. The management hands out souvenirs to the audience, sample perfumes, candies, and such like. Why should the Metropolitan, too long a pure art institution, not do the same thing, and commercialize itself in the spirit of our times? For instance, small bottles of l'elisir d'amore could be given away at performances of Donizetti's fragrant opera. Further suggested gifts are, handkerchiefs to weep in at Madam Butterfly; flasks of the sexy love potion used in Tristan and Isolde, and of the useful beverage which puts Hunding to sleep (*Die Walküre*) when Mrs. Hunding has other matters to attend; slices of salami served in the café scene of Bohème; roses for the ladies, at hearings of Rosenkavalier; cough drops at Traviata; tubes of sunburn lotion to acquire that Aida and Amonasro tan; and cigarettes made by the fair hands of the Sevillian girls in the tobacco factory of Carmen. What say you to my idea? Will you suggest it to Messrs. Gatti-Casazza and Kahn? I'm too busy with my duties at the Metropolitan to bother with matters outside of my dancing domain."

The Hague, Holland, March 18, 1930.

*Dear Variations:*  
You write: "No one ever says that Mahler's music is bad" (issue March 8). Am I no one? See my article in *The Dominant*, for April, 1929.

All good wishes,  
HERBERT ANTCLIFFE.

I am not an avid reader or warm admirer of the published biographies and autobiographies of operatic artists, but nevertheless my hat is off to Mary Garden for the self-written story of her life, running serially just now in *The Ladies' Home Journal*. It is far and away the most sincere, interesting, and seemingly modest story that has appeared in print about a prima donna and her doings.

London is enjoying a new play, *The Damask Rose*, which uses as obligato music some of the compositions by Chopin. The author is G. H. Clutsam, who wrote *Lilac Time*, in which he introduced works of Schubert. Following through the custom of the moment in America, when *The Damask Rose* comes to this country there will be a novelization of the piece (run serially in the dailies); a new popular biography of Chopin called *The Hot Classicist*; and a sound film version of the play, with a theme song entitled *The Nocturne of My Heart*.

There was a headline in the New York Times of recent date which read: "Singer Knocks Out

Wagner." (Al. Singer is a pugilist.) The obliging correspondent who sends the clipping, comments as follows: "Glad to read this, because it is usually Wagner who knocks out the Singer."

Cincinnati, O., March 26, 1930.

*Dear Variations:*

In your delightful *Variations* (issue of March 22) you gave three very clever items of Chopin's foreseeing the musical future. May I add another very characteristic one to this list? In the *Grande Valse Brillante* in E flat, op 18, you will find, counting 55 measures from the end, a striking chromatic figure which Wagner must have had in his subconscious mind when he wrote the *Tannhäuser* Overture.

Yours sincerely,  
DR. KAROL LISZKIEWSKI.

Brother Will Henderson, of *The Sun*, says in his weekly sermon of March 29: "There is no place in music for the mediocrity." Oh, yes; there is always the radio.

Councillor Melvin H. Dalberg is on hand with this timely contribution: "Did you read about the chap who is instituting an infringement and damage suit against Rudy Vallee for claiming to be the originator of crooning? Little did I think that I would ever live to see a legal argument between two men as to who crooned first."

Should the aforementioned suit be tried, a just verdict would be imprisonment for life—with crooning

#### THE MEAL TICKET

In the *American Mercury*, Winthrop Parkhurst writes an article entitled *The Plight of the Performing Musician*.

A title like this suggests to the professional reader that Mr. Parkhurst is going to give us another tale of woe. However, he has nothing of the sort in mind. He begins by saying that "it is unlikely, as long as water continues to run downhill, that the trained seals of our musical circus will vanish. Feats of accuracy, agility, and endurance are always popular, and the spectacle of a human being balancing all three talents on the tip of his memory is one that can always command an audience. Gone are the days, to be sure, when technical prowess was confined to a half dozen freaks of the fret and keyboard; come are the days when virtuosity is nearly as common as mortality; but until the human race delights no longer in its members' antics—roughly, until water runs uphill with great velocity—recitals will undoubtedly continue to be more or less popular."

The plight of the performing musician to Mr. Parkhurst is something quite different. His plight is not the meal ticket of today but the posterity of tomorrow.

He refers, of course, to phonograph records, which will provide the only sort of posterity that the performing musician can know. He then records the facts that a number of symphonies have been recorded, but remarks that, after all, these symphonies were already permanently recorded on music paper. What he regrets is that, since the interpretation of one conductor of these various symphonies has been recorded, why not the interpretations also of other conductors so that these, too, may enjoy such posterity, and so, too, that their readings may be compared.

Mr. Parkhurst also bemoans the fact that there are so few recordings of concert artists. He says that if such an artist as Schnabel were to record all of the Beethoven piano sonatas, why not Bachaus, Hofmann, Bauer and Rachmaninoff also? "As for Paderewski's art," he states, "the list is so pitiful that I cannot bring myself to repeat it."

This is a "plight" to be sure, but what performing artists are worrying about just now is chances for performance.

#### THE AUTOLARYNGOSCOPE

The autolaryngoscope is an instrument which enables two people to observe at the same time the workings of the human larynx during phonation and also to observe the space behind the soft palate which serves as an important part of the resonator in voice production.

The great usefulness of this instrument is in impressing the mind of the observer, whether the observer happens to be a singer or a vocal teacher, with the fact that all pitches are obtained by merely thinking the pitch. The physical phenomena of pitch-changes in the voice are actually seen to occur as an instantaneous change in the length of the vibrating cords.

When pitch changes occur under normal conditions there is no great change in the tension of the cords nor is there entailed any strain of the vocal muscles. This is because the cords involuntarily

forbidden in their cells—against both the plaintiff and the defendant.

Who "foresaw," by the way, as regards the startlingly similar main themes of Albeniz' *Cordoba*, and the *Kiss Me Again Waltz*, by Victor Herbert?

No, Franciska, the newspaper critics in New York are not united in a consultative pact although they do agree on guarantees for the security of music.

"Ghost writing" is what they call it, when one person is paid to do a piece of literary work and another person poses as its author. Why should not "ghost composing" also be a profitable trade? (As a matter of fact the practise is not unknown in the musical field.)

A stunt that no publicity promoter has thought of up to the time of our going to press is to have a Pullman car named after some musical artist.

Marconi has constructed a wireless device so powerful that "it will enable him to sit in his study at Genoa and stop a trolley car on the street of Sydney or a battleship on the China Sea." If it can also help a musical editor to sit in his office and stop Parsifal performances anywhere in the world, put me down as one of the charter purchasers of the new invention.

LEONARD LIEBLING.

readjust themselves to meet the requirement of pitch changes.

The demonstrations of Syrene Lister before various bodies of investigators, teachers, scientists and physicians give satisfactory evidence of certain facts which clear up several much mooted questions regarding voice production with and without interference.

Certain facts are verified, and it must be remembered that such information is most valuable as a psychological reaction.

When it is determined that there is no necessity for any extraordinary efforts to be made to reach very high notes or to pass from one pitch to another, it is at once realized that the factor of great effort as a necessary part of good voice production is removed from the mind of the singer.

This knowledge is found to be most beneficial in reassuring the singer, and, with the added knowledge of how to remove interference so that the natural functional processes easily occur, a great mental hazard is removed.

#### THE BEETHOVEN MONUMENT FUND

The movement to erect a new Beethoven monument near Bonn, in commemoration of the composer's recent death centennial, is being pushed vigorously by Beethoven admirers in Germany and elsewhere. Among those active in the project are Professor Hermann Abendroth, of Cologne; Dr. Guido Adler, Vienna; Conrad V. Bos, Berlin; Alban Berg, Vienna; Bote & Boch (publishers), Berlin; Fritz Busch, Dresden; Wilhelm Furtwängler, Berlin; Walter Giesecking, Hannover; Dr. Siegmund von Haussauer, Munich; Professor Willy Hess, Berlin; Professor Hugo Kaun, Berlin; Erich Kleiber, Berlin; Erich Korngold, Vienna; Otto Klemperer, Berlin; Willem Mengelberg, Amsterdam; Dr. Karl Muck, Hamburg; Elly Ney, Bonn; Professor Max Reinhardt, Berlin; Professor Franz Schalk, Vienna; Dr. Richard Strauss, Vienna; Bruno Walter, Berlin; Dr. Felix Weingartner, Basle; Josef Hofmann, Philadelphia; Romain Rolland, Villeneuve; His Excellency, Edouard Herriot, France. Contributions to the fund for the Beethoven monument may be sent to The Beethoven Celebration, care of Deutsche Bank, Mauer Strasse 26-27, Berlin, Germany.

#### COSIMA WAGNER

Elsewhere in this issue of the *MUSICAL COURIER* appears the cabled announcement of the death of Cosima Wagner, at the historical Villa Wahnfried, in Bayreuth. The news was received at the moment of going to press and any extended obituary notice must be postponed until next week. However, the musical world hardly needs a summary of the career of Cosima Wagner for it has been outstandingly familiar since the day she linked her life with that of the illustrious Richard. The news of her passing will be received with a sympathetic pang and looked upon as the disappearance of probably the last of the famous figures who played leading roles in what was indisputably the most shining period in the history of modern music. Daughter of Liszt, and successively wife of Von Bülow and Wagner, the brilliant Cosima touched the topmost heights in her connection with the tonal art.

## Tuning in With Europe

Ten Years of Modern Music

Melos, the leading organ of the German modernists, has completed its tenth year. These ten years coincide with the period of intensive productivity in what has come to be known as the modernistic idiom—in reality a whole complex of new idioms in which linearity, polyharmony, polyrhythm, atonality, twelve-tone scale and various other devices all have had their part. Out of this welter of styles, born in a multiple attempt to create new means of expression, to widen the vocabulary of music, the world still hopes that a new art will be born.

### The Pioneers

If it has not yet been born it is not the fault of those valiant pioneers that gathered around the banner of Melos. Ten years ago Hermann Scherchen, a young musical revolutionary, freshly returned from the war-prison camps of Russia, arrived in Berlin, started the Society for New Music, performed the works of all the wild "youngsters," from Schönberg to Krenek, and from Stravinsky to Bartók, conducting the orchestra himself, organizing, and wielding his walloping pen. He founded Melos, edited it for a while and then left it to follow a chequered but interesting career. His lieutenants were men like Eduard Erdmann, Heinz Tiessen, recently elected to Philip Jarnach, Paul Hindemith and Alois Haba, of quarter-tone fame. Ferruccio Busoni was the demi-god of this group of modernist paladins, and the first number of Melos contained a resounding appeal to him, "exiled" in Zurich since the outbreak of the war, to return to his old haunts in Berlin. Within a year Busoni was back.

### Times Change

Today Scherchen, conductor of a crack radio orchestra stationed in Königsberg, has joined the ranks of baton virtuosos. Erdmann and Jarnach are both professors in Cologne. Hindemith, having earned world fame, has attained the dignity of a chair in the Berlin High School for Music. Heinz Tiessen has even been elected a member of the Prussian Academy of Fine Arts. As for Schönberg, the deus

ex machina of the movement, he not only belongs to the Academy but conducts its highest-ranking master class for composition. Busoni, who was his predecessor, has been canonized as a latter-day musical saint. It is he who invented the "new classicism" which still inspires the younger generation of German musicians today.

### The Residue

What is left of all the "Sturm und Drang," all the revolutionary zeal, and all the creative zeal which certainly inspired the movement and endowed it with some of those uncouth but sincere fighting qualities that have pervaded all regenerative movements in politics as well as art? Two of the youngsters of 1920 are undoubtedly among those upon whose shoulders the future would seem to rest. They are Hindemith and Krenek. Of the two Hindemith has the greater facility—perhaps the greater musicality. But Krenek represents the greater moral and aesthetic force.

### The White Hope

Krenek's case is almost unique. He started, full of youthful enthusiasm and ruthless dynamic force, pouring forth symphonies, concerti grossi, and operas of brutally iconoclastic tendency. Then he wrote Jonny Spielt Auf, which created a sensation and made a fortune for its composer. Its scurrilous and irresponsible subject matter estranged Krenek's followers. He was considered by the high-minded musicians a lost sheep. But despite his success, despite his new wealth, he has turned his back on Jonny and has written works of a very different character. His Life of Orestes, and the Song Book from the Austrian Alps, recently produced, show a high ethical tendency and a higher artistic attainment than any of his earlier works, all of which, however, betrayed the composer's undoubted talent.

### Good-Bye to All That

Incidentally Krenek, ultra-modern, atonalist and ruthless cacophonist that he was, has clarified his style so that he no longer shuns simple diatonic progressions and an almost Schubertian limpidity of harmonic expression. Has he said good-bye to all the "isms" of 1920, or has he simply been able to

rise above mere considerations of style and manner, reaching a stage of expressionism which determines its own style and adapts whatever is appropriate to its needs, regardless of time and fashion?

### Towards the Future

The decade of Melos has done much to clarify the situation. Antagonism, snap judgment, confusion have given way to a calmer, saner outlook. "Modern" music has made its way sufficiently to command the respect of musicians, if not the whole public. The new idioms are there; they will be used, not for their own sake, but for what they are worth.

C. S.

## Readers' Forum

### Douglas Stanley Claims Credit

New York, N. Y., March 27, 1930.

Editor, the Musical Courier:

I read with interest the article appearing in the current issue of your paper dealing with the vibrato in singing.

While I am very pleased to see that other people are investigating the subject of voice scientifically, I do think that I should be given the credit for the work I have done.

As far back as 1924 I had dealt with the question of vibrato, and published an article in the *Scientific American* in which the function of the vibrato was discussed.

In my book, *The Science of Voice* (pub. Carl Fischer) I treat the entire question in some detail and show how a proper vibrato may be engendered.

I have taken high and low speed oscillograph tracings of sounds produced by many singers and have shown the intensity and frequency fluctuations.

I have, in fact, covered this entire question in considerable detail and have made my findings public. I am only too glad for every vocal teacher to benefit from my work, but I do feel that an acknowledgment should be made where I have been the first scientist to deal with any question.

If these other workers have never heard of my work, and this too may be possible, I feel that they should know that I was the pioneer in this field.

As you probably know, my researches were conducted in the laboratories of the New York University in collaboration with Dean H. C. Jackson, Dr. H. H. Sheldon and S. S. A. Watkins.

I would be grateful if you would publish this letter in your next issue.

Yours faithfully,

(Signed) DOUGLAS STANLEY.

## I See That

Charles Wakefield Cadman's new concerto for violin and piano will have its premiere in Los Angeles on April 18, with the composer at the piano.

Oscar Straus, Viennese comic opera composer, is being sued by the Shubert Theatrical Company for alleged breach of contract.

A bill has been signed by Governor Roosevelt of the State of New York prohibiting the printing, publication or sale in the state of the words or music of copyrighted musical composition without consent of the owner.

London is to hear the Concertgebouw Orchestra under Mengelberg this month.

Krenek's new opera, *Das Leben des Orest*, was well received in Berlin.

Bachaus had seven recalls in a recent recital at Paris.

The Sittig Trio will give its annual spring concert at Steinway Hall on April 22.

Rosa Ponselle will be the soloist on the Victor Radio Hour on April 10.

Kennedy Freeman has won distinction as a concert pianist, accompanist, teacher and radio artist.

Sergei Klibansky will teach in New York this summer.

Simon Bucharoff has been engaged as guest instructor at the Denver College of Music Summer School.

Eugene Ysaye has written a fine appreciation of the Hart House Quartet.

Mischa Elman and Ossip Gabrilowitsch are to be the soloists at a benefit concert for the Association for the Advancement of Music in Palestine, to be given on April 14 at Carnegie Hall.

Paul Robeson has taken Paris by storm. The German Grand Opera Company continued its successes in Los Angeles and San Francisco.

Naoum Blinder scored a real success as soloist with the Miami Symphony Orchestra.

There is an interesting interview with the Geza and Norah deKresz in this issue. A full report of the Music Supervisors' National Conference at Chicago is given in this issue of the MUSICAL COURIER.

Cosima Wagner, daughter of Franz Liszt and wife of Richard Wagner, died at her home, the Villa Wahnfried, on March 31 at the age of ninety-three.

Kurt Weill's new opera, *The Rise and Fall of the City of Mahagonny*, had its world premiere in Leipzig.

Jan Smeterlin, Polish pianist, will make his first American tour next season.

The Stadium concerts will start July 7,

with Willem Van Hoogstraten conducting. Ruth Crawford was the winner of the Guggenheim fellowship for composition; she is a pupil of Adolph Weidig at the American Conservatory.

Cesare Sodero's opera, *Ombre Russe*, is to be produced by Paul Longone at Venice, Italy, this summer.

Maazel's amazing series of triumphs continues in all his appearances in Italy. Pagliacci is to be produced as a talkie under the direction of Fortune Gallo.

Dr. William C. Carl gave a magnificent Bach performance at the First Presbyterian Church of New York on March 30.

Mildred Dilling and Cecil Arden will give a joint recital in Newark on April 8. Dora Rose has moved into larger studios. The Philadelphia Grand Opera Company has announced some interesting plans for next season.

Toscanini conducted the first New York performance of Goossens' Sinfonietta with the Philharmonic-Symphony Orchestra.

Wagner Ring Cycle matinees at the Metropolitan Opera are concluded this week.

Maurice Dumesnil will again hold a summer master class at the Kansas City-Horner Conservatory from June 2 to July 12. Blair Neale, for many years accompanist for Edward Johnson, Metropolitan tenor, died on March 25.

The Little Theater Opera Company appeared in a gurlesque performance of Gilbert and Sullivan's Trial by Jury at the Heckscher Theater last Sunday afternoon.

Amy Whaley Kingsland has been called "The Champion Chairman of Women's Clubs of New York."

The National Opera Club announces a cash prize of \$1,000 for the best young opera singer prepared to sing in opera.

Jutta Bell-Ranske has gone to Los Angeles. Franklyn MacFee, young organist of Detroit, recently played in two recitals in that city.

Arthur Fickenscher's variations on Dies Irae is to be played April 6 by the Little Symphony Orchestra (Barrere). Frederic Baer's debut in Chicago was at once followed by a reengagement for April 23.

The Goldman concerts will start June 1 and continue up to August 24.

Christopher Hayes will sail early in June for a European tour under the direction of Albert Morini.

Ravel's Bolero was introduced to Amsterdam by Mengelberg and scored an immediate success.

Gloria Caruso, daughter of the late Enrico Caruso, has been upheld by the New

Jersey Court of Appeals in her claim for one-half of the \$1,000,000 accrued royalties on phonograph records made by her father, the balance to be divided equally among four other heirs.

Nicolai Orloff scored a decided triumph in Paris with the Poulet Orchestra.

Frederic Fradkin, violinist, was married to Ruth Mann on March 21 at Hollywood. Cornelius Van Vliet, Dutch cellist, has returned to New York following an eight weeks' tour under the auspices of the Music Supervisors' National Conference.

Rachel Morton scored heavily in recital at Boston.

## Obituary

### COSIMA WAGNER

(See page 27)

### BLAIR NEALE

Blair Neale, for a number of years accompanist for Edward Johnson of the Metropolitan Opera Company, died early Tuesday morning, March 25. He had contracted a cold a few days previous and was taken to the New York Hospital late Monday afternoon when serious symptoms appeared. Services were held in Toronto, Canada, at the home of his mother and father, on March 27.

Despite his youth (he was in his thirties) and his brief career, Mr. Neale had made a splendid name for himself in the music world both as accompanist and soloist.

He was a compatriot of Mr. Johnson having been born in Chatham, New Brunswick, not far from St. John. He began his intensive musical studies at the age of sixteen, taking the regular music course at McGill University. He studied with Mrs. Richardson, a pupil of Matthay of London, and also coached with Frank Sheridan.

He appeared on concert tours with many well known artists, such as Florence Easton, Marguerite D'Alvarez, Paul Reimers, Queenie Mario, and Florence Page Kimball, and was for a time associated with Mme. Sembrich in her teaching and as accompanist for a number of her pupils. He followed George Copeland's debut in contributing the incidentals and obligatos for Pierrot the Prodigal and remained with the play during its entire run.

For a number of years he was accompanist for Edward Johnson, on whose programs he also played a group of solos. He was the tenor's constant companion, whether in New York, on tour, or during the oper-

atic seasons at Ravinia and at the Metropolitan. Mr. Johnson expressed a great sense of personal loss for his young companion who had shared his musical activities so faithfully and with such highly artistic results, and he praised his musical integrity and his deep devotion to friend-



THE LATE BLAIR NEALE (right), pianist-accompanist, who passed away on March 25. He is pictured here with Edward Johnson, tenor of the Metropolitan, with whom he was associated as accompanist for a number of years.

### HERBERT J. BUTLER

Herbert J. Butler, for many years a member of the Boston Symphony Orchestra, died in Boston on March 31, after a prolonged illness. Mr. Butler, who was eighty-five years old, was a Civil War veteran, member of the Army and Navy Club, the Odd Fellows, and the American Federation of Music. He was born in Ashford, Conn., and completed his musical education with a three years' course at the Leipzig Conservatory.

### FLORENCIA DE MORA

Florencia Rivas de Mora, mother of Flora Mora, Cuban pianist, died in Havana, Cuba, last month, after a brief illness, following a brief visit to New York. Flora Mora was the founder and director of the Granados Conservatory.

## Stokowski Returns and Again Conducts Philadelphia Orchestra

His Winter Vacation Over, He Resumes His Leadership and Offers Magnificent Program—Hans Barth Plays His Own Concerto for Quarter Tone Piano and Strings and Arouses Great Enthusiasm—Ernest White Continues Organ Recitals.

PHILADELPHIA, PA.—For the Philadelphia Orchestra concerts of March 28 and 29, Leopold Stokowski returned from his winter vacation, conducting the orchestra through a magnificent program, with all the finesse and mastery for which he has long been known.

Weber's Freischütz Overture was the opening number, played with great spirit and verve.

The Eighth Beethoven Symphony followed, and this too was given a superb interpretation and performance. The orchestra did some exquisite playing and it was greatly enjoyed by the capacity audience.

After the intermission the new Quarter Tone Piano was brought on the stage by seven husky piano movers. The instrument is amazingly large and bulky—being one piano above another, with two separate keyboards. Hans Barth, the inventor, played his own Concerto for Quarter Tone Piano and Strings, after Dr. Stokowski had said a few words in explanation of the instrument (Mr. Barth illustrating by scales and chords). It was an interesting novelty, to which, no doubt, our ears will become accus-

tomed in time. At present it sounds as if everything were a little out of tune. Mr. Barth's Concerto was interesting in construction, and he played with great dexterity, receiving warm applause at the conclusion.

The three remaining orchestral numbers were all by Sibelius. The Swan of Tuonela, with its sad, yet beautiful melodies, superbly played by Joseph Wolf (English horn), Samuel Lifschey (viola), and Willem Van den Burg (cello), was the first. Next came the haunting Valse Triste. Outstanding in this was the superlatively beautiful pianissimo achieved in one part.

The tone poem, "Finlandia," closed the program. Applause was loud and long for both conductor and orchestra.

An interesting experiment was tried for these concerts—(after having been carefully tested beforehand). The concert was reproduced in the Academy of Music Foyer, in the same building, but separated from the main auditorium by two sound-proof walls. Tickets were sold to those unable to obtain tickets for the subscription series, and it is estimated that about 400 heard the concert, although they could not see the

performers. Further plans along this line are in progress for next season.

### ORGAN RECITALS

For the third of Ernest White's Wednesday noon Lenten organ recitals, on March 28, at St. James' Church, his program was as follows: Chorale-Prelude on the "Twenty-third Psalm" (Carey's Tune) by Wood; Byzantine Sketches—Nef, Vitrail, Chapelle des Morts, by Mulet; Chorale-Prelude on "University" by Grace; and Choral Song by Wesley.

The program selected by Alexander McCurdy, Jr., for March 29, the last of his Saturday afternoon organ recitals, during March, was: Sketch in F minor (Schumann); Ricercare (Giovanni P. da Palestrina); Toccata per l'Elevazione (Girolamo Frescobaldi); Romance Sans Paroles (Joseph Bonnet); Tenor Solo, In Native Worth, from The Creation (Haydn), sung by Herman Gatter; and the Second Symphonie by Louis Vierne.

### San Francisco

(Continued from page 27)

detail of declamation, in every rounding and shaping of the musical phrase, in every accent, every pause, in every modulation of facial expression, of gesture, of posture, of pose. At each performance, Mme. Gadski achieved a spontaneous and fervent ovation from the audience, one that she deserved. She is not only among the last of a line of truly great-singing-actresses, but also an artist thoroughly steeped in Wagnerian traditions before whom the younger Brunnhildes should bow in reverence.

As Wotan in Rheingold and Die Walküre, Gotthold Ditter was a noble figure. He possesses a beautifully timbred voice, telling at all times, but especially in the lower registers. Among the other singers whose work justifies honorable mention are Johannes Sembach, whose Loge in Rheingold was quite the outstanding feature. His symbolic vivacity never became absurd, and the cunning of the crafty god was splendidly translated into gesture. His fine tenor voice was always under perfect control. As Siegmund and the younger Siegfried, Mr. Sembach was likewise successful.

Julieta Lippe was heard in three different roles during the engagement—Fricker, Isolde and Sieglinde. It was as Sieglinde that she was perhaps the most impressive. She made a handsome appearance, acted with intelligence and sang the lyrical passages with tonal opulence and beauty. In Siegfried, Sonia Sharnova sang her Erda scene with authority. She has a very rich, smooth and sympathetic contralto voice. Her diction also was good, and her acting of a superior type. Her Fricker in Die Walküre was the finest interpretation of Wotan's "nagging wife" that the writer ever heard. Carl Braun was magnificent as Hagen; as a matter of fact, this sterling artist displayed an unusual wisdom in the characterization of every role entrusted to him. Hans E. Hey, Alexander Larsen, Karl Jorn, Margaretha Baumer, Edna Zahm, and all the other members of this exceptionally well balanced company proved themselves to be seasoned artists, well aware of their duties.

C. H. A.

### Mrs. Seymour to Address Parents and Teachers

Mrs. Harriet Ayer Seymour will speak to a group of parents and teachers at Public School No. 9, corner of West End Avenue and 82nd Street, New York, on April 8, at 3:15 p. m., in the Kindergarten Room. The subject of her talk will be: How to Interest Younger Children in Musical Appreciation. All who are interested will be welcome.

### Reception for Mrs. Ottaway

On Sunday evening, Mrs. Vera Bull Hull invited upwards of 150 guests to the Beethoven Association to meet Mrs. Elmer James Ottaway of Port Huron, Mich., president of the National Federation of Music Clubs. Mrs. Thos. C. Donovan, of Pittsburgh, treasurer of the Association, was also a guest of honor.

A musical program was given by Katherine Bacon, pianist, and the Marianne Kneisel String Quartet. Miss Bacon contributing two chorales by Bach, Debussy's Reflets dans L'eau and Dohnanyi's arrange-

## At the Sherman Square Studios



JULIA ALLEN,

coloratura soprano, is another member of the musical profession who makes her home in the Sherman Square Studios. Born in New York state, her training has been entirely in this country and she was at one time a student of the New England Conservatory. Four months after arriving in Italy, Miss Allen made her debut in Lucia, singing thereafter in thirteen different countries, including Central America where she had the distinction, it is said, of being the first singer to give opera scenes in traditional costume, in addition to concert numbers. A concert tour with Enrico Caruso was one of the great events of Miss Allen's career and is among her treasured memories. During 1914 she was singing in Berlin and her career was interrupted abruptly. Miss Allen began teaching in 1921, and has many professional pupils, a number appearing in Broadway productions.

ment of a Delibes waltz. The Quartet played Schubert's Death and the Maiden variations, Pixy Ring from a suite by H. Waldo Warner, Andante Cantabile, Tchaikovsky, and Grainger's Molly on the Shore. There were no speeches.

Among the prominent guests there were noted: Edward Johnson, Mr. and Mrs. Richard Aldrich, Mr. and Mrs. Josef Lhevinne, Olga Samaroff, Otto H. Kahn, Caroline Beebe, Sigmund Spaeth, Kitty Cheatham, Wm. F. Cornell, Mrs. Franz Kneisel, Dr. Moore, president of Skidmore College. Mrs. Franklin D. Roosevelt had signified her intention of attending, but was prevented from doing so.

A buffet supper followed the music.

### Antheil's Opera to Have Frankfort Premiere

BERLIN.—George Antheil's opera, Transatlantic, is to have its world premiere in the near future at the Frankfort Opera. T.

### Longone to Produce Sodero Opera

Paul Longone will produce Cesare Sodero's opera, Ombre Russe, in Venice, Italy, this coming June. The work, recently heard over the radio, created wide interest.

### Arden and Dilling in Newark

Cecil Arden and Mildred Dilling will give a concert for the Kempis Club of Newark, N. J., on April 8.

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## FRANK KNEISEL



### VIOLINIST Acclaimed By Large Audience

in  
**NEW YORK RECITAL**  
Town Hall, Feb. 25, 1930

Photo by Nicholas Muray, N. Y.

#### The Critics Said:

"FRANK KNEISEL, VIOLINIST, GAVE HIS FIRST NEW YORK RECITAL IN TOWN HALL LAST EVENING. THIS ARTIST IS THE SON OF THE LATE FRANZ KNEISEL, ONE OF THE LEADING VIOLINISTS OF HIS TIME AND FOUNDER OF THE FAMOUS KNEISEL QUARTET. YOUNG MR. KNEISEL DISTINGUISHED HIMSELF IN HIS PERFORMANCE, PLAYING WITH A HIGH ORDER OF ARTISTIC MERIT. HIS PLATFORM BEARING HAD MODESTY AND REPOSE OF MANNER, AND BY HIS DELIVERY OF HIS FIRST NUMBER, THE HANDEL SONATA, HE AT ONCE WON HIS LARGE AND APPRECIATIVE AUDIENCE. PLAYING HIS FATHER'S STRADIVARIUS, HE DISCLOSED A GOOD TONE OF WARMTH AND PURITY, AND A TECHNICAL TRAINING BRINGING HONOR TO THE FRANZ KNEISEL WHO TRAINED HIM. HE PLAYED THE HANDEL MUSIC WITH ADMIRABLE STYLE, EXPRESSIVENESS AND FINE COMMAND OF LEGATO. THE FRANCK SONATA WAS GIVEN WITH RARE MUSICAL SENSIBILITY BY BOTH PLAYERS. . . . HE GAVE CAUSE FOR ADMIRATION IN HIS GENERAL MASTERY OF THE MUSIC'S TECHNICAL DETAILS AND BY HIS EXCELLENT SENSE OF PITCH IN THE PAGANINI-WILHELMJ CONCERTO."

—The New York Sun Feb. 26, 1930.

SON OF DISTINGUISHED VIOLINIST GIVES EVIDENCE OF HIS HERITAGE (Headline)

"In Handel's Fourth Sonata in D and in the Franck sonata he played with a breadth of style and serious musicianship that gave evidence of his heritage and early training under his father."

"The New York Times" Feb. 26, 1930.

"A large audience, which may have gone to stare at the youth because of his ancestry, remained to applaud the aspirant for the sake of his own outstanding gifts. He drew from the instrument an engaging and adequate tone, intonation was accurate and the attack of the bow notable for certainty. In passage work the bowing was swift and sure . . . Cantilena episodes were handled with charm and even a sort of shy poetry . . . He proved a newcomer of intelligence, sound training and appeal . . . and a violinist by destiny."

"The New York World" Feb. 26, 1930.

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## Artists Everywhere

**Pearl Adams** is the composer of *Night on the Dunes*, text by Dickson, a song of two pages which is in Martha Atwood's repertory. It was sung by her at a recent Verdi Club affair, and received wide acclaim.

**Paul Althouse** will sing in Brantford, Ontario, on April 30. Earlier in the month the tenor appears again for the Boston Handel and Haydn Society, this time in a performance of the Verdi Requiem.

**Olga Averino** appeared on March 23 as soloist with the Detroit Symphony Orchestra. The soprano sang the Letter Scene from Tchaikovsky's Eugene Onegin in the original Russian. Other current (March) engagements for Averino include Washington, D. C., two performances in New York, one of which is a broadcasting appearance on the American Radiator Company Hour, and New Haven, Conn.

**Anne B. Avoso**, soprano, made her debut at the New York School of Music and Arts, Ralfe Leech Stern, president, on March 20, singing the Boheme aria, also *A Voice (Warford)*. Her strong and expressive voice, allied with pleasant personality, bids fair to bring her into prominence.

**Frederic Baer's** Chicago debut was received with such unusual acclaim that the Swedish Choral Club, under whose auspices the debut was made, has re-engaged him for April 23, when he will sing the leading role in *Elijah*.

**Samuel A. Baldwin**, organist, continuing his Wednesday-Sunday afternoon (four o'clock) organ recitals at City College, devotes April 2 and 6 to music exclusively by Wagner, ranging from Lohengrin to Die Meistersinger. American composers' works were noted on nearly all programs, including those by the following: Foote, Nevin, Stebbins, Marsh, Borowski, Fairclough, Russell, Fitchhorn and Day.

**Ethel Bartlett and Rae Robertson** played fifteen concerts in England during March, leaving thereafter for a short tour of six concerts in South Germany. During April the two pianists will make their first appearance in Paris.

**Gustave L. Becker**, pianist, composer and teacher, was heard on March 20 at the Home Making Center, and on March 31 in joint recital with Dora Becker-Shaffer. He will appear before the Parnassus Club on April 10. Mr. Becker has also appeared several times before the Andiron Club, consisting largely of professors at Columbia University, when music by Bach, Beethoven, Chopin and his own enjoyable compositions made up the interesting programs.

**Jutta Bell-Ranske**, well known as a leader in musical and club affairs of New York, has transferred her activities to Los Angeles, where she has given lectures on Ibsen, Scandinavian music, also readings, and is planning a Producing Artists Club.

**Morrison C. Boyd**, assistant professor of music in the School of Fine Arts of the University of Pennsylvania, and University organist, is giving a series of regular Thursday evening recitals, which are broadcast over station WCAU from 10:30 to 11. The organ on which these recitals are given was built for the Sesqui-Centennial Exposition in Philadelphia in 1926 and later presented to the University of Pennsylvania by Cyrus H. K. Curtis.

**The Brahms Chorus** of Philadelphia, N. Lindsay Norden, conductor, will present during this, its fourth season, the Bach Passion According to Saint Matthew, in the Holy Communion Church, Philadelphia, on Wednesday evening, April 16. The following soloists will participate: Margaret Eberbach, soprano; Maybelle Marston, contralto; Frank Oglesby, tenor; Nelson Eddy, Thomas McClelland and Walter Evans, bassos; Rollo Maitland, organist, and Roma Angel, pianist, and there will be two orchestras from the Philadelphia Orchestra.

**Grace S. Castagnetta**, pianist, of European education and concert experience, played at a concert in Hackensack, N. J., March 25. On March 30 she appeared in piano recital at the Hotel Barbizon Musicale; April 1 she gave a joint recital with Lisa Parnova, Russian dancer, Town Hall, New York, playing the next day in Great Neck, L. I.

**Kate S. Chittenden**, Dean of the American Institute of Applied Music, presented her artist-pupil, Florence Hubbard, in a piano recital at headquarters, March 28. Three groups of standard classic and modern works made up the interesting program, beginning with the two Bachs, following with Chopin and Liszt and ending with Debussy, Ibert and Medtner. The salon was crowded with an interested and appreciative audience.

**Lillian Croxton**, coloratura soprano, recently sang for two hundred guests at Riverside, Cal., at a party given in her honor. Mme. Croxton was in splendid voice and met with her usual success.

**Fernanda Doria**, American contralto, recently gave a successful lecture-recital before the University Club of Chicago.

**Mary Thomas Duffield**, the young and popular soprano, who recently sang in a joint recital with Giovanni Martinelli at Orchestra Hall, Chicago, is in great demand. It will be remembered that she sang the roles of Aida and Santuzza at the Toronto Exposition. Last week Mrs. Duffield furnished the program for the Parent and Teachers Association in Evanston, Ill., and she has just been engaged by the Shawnee Country Club of Wilmette, Ill., for a recital on April 6.

**Arthur Fickenscher**, of the University of Virginia, is represented on the Barrere Little Symphony program of April 6 by his variations on Dies Irae (new, first time). The composer is head of the music department of the university, leaving many friends in the metropolis in going to that institution.

**Herbert Fiss**, violinist, was soloist the second time on the radio hour of the Calvary Baptist Church, March 23, playing the Prize Song (Wagner) and Indian Lament (Dvorak). His playing was full of singing tone and varied expression, justifying the high place he occupies as assistant at the Tolleson Studios.

**Cesare Formichi**, baritone of the Chicago Civic Opera, with which organization he has just sung eighteen performances on tour, has been engaged for the Paris Opera Comique, where he will sing several guest performances from April 20 to May 20. He will sing on the same evening in Jongleur of Notre Dame, which will be given in French, and in Pagliacci, given in Italian. During the month of May, Formichi will sing in Tosca with Muzio when she makes her appearance at the Royal Opera to the Scarpa of Formichi.

**Ethel Fox** will return next month and in May for more performances with the Detroit Civic Opera Company. Roles the popular young soprano will sing again with that organization include Musetta in La Boheme and Nedda in Pagliacci. Between these operatic appearances Miss Fox will appear with Allan Jones in one of their programs of operatic scenes in costume at Fredonia, N. Y., on April 28. The dates of her engagements in Detroit are April 23 and May 1.

**The Fraternal Association of Musicians'** March meeting presented piano solos by Virginia Ruggiero and vocal numbers by Mable W. Brennan, soprano, accompanied by John Burnham. Miss Ruggiero commands a large repertoire, the composers whom she presented being Mendelssohn, Rubinstein, Liszt, Chopin, MacDowell, Moszkowski and Schumann. Miss Brennan's numbers were by Curran, Del Riego, Woodman, Burnham, Gretchaninoff and Tchaikovsky, all splendidly delivered. Accustomed as the F.A.M. is to artistic performances, the accompaniments by John Burnham, who is totally blind,



THE C-OPERA GROUP,

which gave a successful performance of *Peggy and the Pirate* at the Heckscher Theatre, early in February. The music is by Geoffrey O'Hara and the libretto by Geoffrey F. Morgan, and the veteran Gilbert and Sullivan artist, Frank Moulan, staged the production. Eva Warren was in charge of the dances. Augustine Norris and Virginia Shirmer conducted the orchestra, and the singers were from the studios of seven different New York vocal teachers who affiliated for the purpose of giving their students and singers well rounded artistic experience outside of the studios. The C-Opera Group is also preparing *Cadman's Golden Trail*, which will be given the first part of May. The increase in the company, resulting from the production of *Peggy and the Pirate*, will permit them to give the *Golden Trail* two successive nights with a different cast for each night. Among the principals were Jessie Fenner Hill's pupils, Dorothée Brandt (as Jane) and Kathryn Kohlman (as Peggy), Georgianna Moore, also a vocal pupil of Mrs. Hill's, danced in the production.

came as a surprise. A short business meeting preceded the music, during which Giacomo Quintano, violinist, was elected to membership. Clara A. Korn is chairman of the publicity committee.

**Katharine Goodson** played in Ottawa, Canada, on March 20, this being the closing recital date on her American tour, before sailing for England. The Ottawa Citizen commented: "Katharine Goodson who makes the piano sing: Goodson is pre-eminently the singer, and under her firm, flexible and perfectly controlled touch, the piano gives forth its best in ringing, musical tone. She played to a large and very happy audience. Her program was a compliment to discriminating appreciation."

**Herbert Gould** has been engaged to sing *The Darkest Hour* by Moore and also a group of sacred songs, in Hamilton, Ontario, Canada, on Good Friday evening, April 18, at the First United Church. Earlier in the month, among other engagements, he will sing Pogner in Wagner's *Die Meistersinger* with the Philadelphia Civic Opera Company.

**Greenwich House** presented Marion Rous in two intimate piano recitals, with interpretative comment, in the Greenwich House Auditorium, New York, on March 18 and March 25. The first program was devoted to Dance and Song from Scarlatti to Stravinsky and the second to Music as Drama.

**Edward Healy**, tenor, and **Helen Drughty**, soprano, pupils of the Pangrac studios, scored a success recently when they participated in the concert given under the auspices of the St. Vincent de Paul Society of St. Michael's Church at the State

Normal School Auditorium, Newark, N. J. Each artist was heard in a group of Irish songs and in one of miscellaneous numbers. Their teacher, Francis Pangrac, provided the accompaniments.

**Myra Hess** will return to America next November and remain until April for another coast to coast tour, which, according to her manager, Annie Friedberg, is almost completely booked.

**Allan Jones'** recent recital in Scranton, Pa., caused the Republican critic to say: "He has not become a victim to the passion of 'top notes'; the highest tones were always sung as a means to an end, and with a voice that was always fresh, clean, and exuding beauty."

**Amy Whaley Kingsland**, chairman, with Mrs. Clarence N. Titterington, president, furnished interesting musical numbers for the annual luncheon of the Home Makers Forum, at the Hotel Buckingham, March 24. Florence Lyons, soprano, sang songs by Curran, Lehmann and others, with Beatrice Andrews at the piano; they were given in a very effective manner and received much applause. Mrs. Edwin Franko Goldman gave a talk on *The Quest for Beauty*, which was very poetic and enjoyable. Baroness Katherine Evans Von Klenner contributed a talk, and other honor guests introduced were Mesdames Roger DeBruyn, Jack Loeb, Edith Totten, C. E. Mason (Castle School), Frank J. Shuler, Col. Ernest K. Coulter, Walter R. Storey, and F. W. Riesberg, the last named referring to Mrs. Kingsland as the "champion chairman of women's clubs."

**Sylvia Lent** is to be soloist with the American Orchestral Society, Chalmers

(Continued on page 38)

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## Artists Everywhere

(Continued from page 37)

Clifton, conductor, at Carnegie Hall, New York, on April 8, playing the Mozart A major concerto. During the same month, on April 29, the violinist will be heard at the Emporia, Kans., Festival, and the following day will act as one of the judges in a competitive contest to be held in that city.

Boris Levenson is head of the theoretical department in the Settlement Music School of Philadelphia. He is well known as a former pupil of Rimsky-Korsakoff. His vocal, violin and choral works are making their way.

Mrs. Franklyn MacAfee, of Detroit, gave a program of ten numbers recently at the Webb Organ Studios, including a Mendelssohn sonata and standard works by Bach, Widor, and the Americans, Sturges, Russell, Yon, and his own All Soul's Day. Yon's Concert Study was so much applauded that he repeated it, playing also other encores by Guilmant, Mendelssohn and Kinder. He appeared at an earlier date at the same studio, playing the toccata (Widor) followed by two encores.

Giovanni Manurita, who made a successful debut with the Chicago Civic Opera the past season, is now in Italy, where he is scoring big success at the Granz Theater in Mantua. He sang the tenor role in La Sonnambula recently.

Georges Miquelle, first cellist of the Detroit Symphony Orchestra, was recently soloist at an organ recital given by Dr. Alle D. Zuidema, in the Jefferson Avenue Presbyterian Church, Detroit. As usual Mr. Miquelle's intonation was flawless, his phrasing clean cut, and his interpretation revealed eloquence and taste.

George Morgan, baritone, sailed for Europe on March 15, and appeared in recital on March 30 in Amsterdam. Engagements following include Vienna, Cologne, Berlin, Copenhagen, Stockholm, Oslo, London, and probably Paris. Harriet Steel Pickernell, his manager, is extremely gratified with the

splendid success Mr. Morgan has achieved this past season, and the demand assures him of an extremely busy season in 1930-31. He is planning a series of New York recitals, the first to be given in the early fall.

Devora Nadworney, contralto, recently took part as a guest soloist in the presentation of Rossini's Stabat Mater directed by Prof. Warren F. Acker, of Allentown, Pa. Commenting on her singing, the local critic characterized her voice as "one of the warmest, richest contraltos ever heard in this section."

The Philadelphia String Quartet gave the first American performance of Mark Andrews' string quartet in A minor in Montclair, N. J., on March 13. This work also was performed by the Quartet at a musicale in Paris last summer.

Willard Sekberg's recent appearance as accompanist for Allan Jones, tenor (Warford artist), at Scranton, Pa., elicited the following praise from the Scranton Republican: "Mr. Jones received the best quality of support from the very excellent Willard Sekberg, whose work scintillated at the piano."

Bruce Simonds will close his season on April 30. Not only is he a successful recitalist, but his two-piano concerts with Rosalind Simonds have become very popular and are beginning to arouse great interest among the public and press. This has been the busiest season Mr. Simonds has had since he started concertizing in America and next season already promises to be equally busy.

Charles Stratton is to sing The Swan and Skylark by Goring Thomas at Salem, Mass., on April 10. On April 21 he will give his sixth consecutive annual recital at the Brooklyn Institute of Arts and Sciences, assisted at the piano by Charles Fonteyn Manney, composer-accompanist. Mr. Manney, a former resident of Boston, but now living in New York, will be accompanist for the tenor at all of his recitals next season.

Elda Terra, pianist, pupil of Alexander Berne, of Newark, N. J., appeared as solo-

ist with the symphony orchestra during the Paramount-Publix Hour over station WABC of the Columbia Broadcasting System on March 22.

Lydia Van Gelder, contralto, was recently heard as Azucena (Il Trovatore) in Philadelphia, and will soon appear in a Gluck opera in Orange, N. J., as well as at Brenau College, Georgia, in Carmen. April 1 she was soloist with the Stringwood Ensemble, from the Philadelphia Orchestra.

Vera Nette, vocal teacher, recently gave a tea at her studio in honor of Mrs. Florence Foster Jenkins, soprano and president of the Verdi Club. Mrs. Jenkins sang several well selected songs with delicacy and charm, and was heartily received. Samuel Tremer was the accompanist. Among the invited guests were: Mrs. Charles McLendon, Mrs. Charles Henri Fischer, Alice Eversman, Rafaelo Diaz, Mr. and Mrs. Herman Newman, Mrs. Chanler Sloane, Ralph Vikings, Vance Haynes and Guy Moore.

Claude Warford's studio activities include the following: Allan Jones, tenor, has been re-engaged for four performances at Toronto of Williams' Hugh the Drover, also for two radio performances of the opera in April; William Hain, tenor, pleased the New York critics with his portrayal of Fra Diavolo, presented by the Little Theater Opera Company, several papers noting that the best singing and acting was done by William Hain. Edgar Laughlin, baritone, was soloist at the last concert by the New Canaan Symphony Orchestra; Marion Callan, soprano, made a decided success with the role of Armor in Gluck's Orpheo at a Montclair production of the work and sang the role with only five days' notice; Henry Augustson, baritone, was soloist at the March meeting of the D. A. R. at Hotel McAlpin; Florence Martin, soprano, will give a song recital in Yonkers on April 15, assisted by William Hain, tenor, and Willard Sekberg, pianist; Alice Atkins, soprano, and William Hain, tenor, will sing leading roles in the Little Theatre Opera's production of The Gypsy Baron, the final presentation for the current season.

Chester Wittell, pianist-composer, gave a recital of his own compositions and arrangements recently at Wittell Hall, Reading, Pa. Of special interest on the program was the sonata in C minor, which was played for the first time on this occasion. A work in four movements, it required thirty-six minutes for performance and won the decided approval of the audience.

## Venice to Start New International Music Festival

MILAN.—Early in September a new series of international music festivals will be inaugurated in Venice. The first program is to include three orchestral concerts (of which two will be devoted to contemporary music), one choral concert and three chamber music concerts.

## SAILINGS

## GAY AND ZENATELLO

Maria Gay and Giovanni Zenatello sailed recently on the S.S. Ile de France.

## DOROTHY GORDON

Dorothy Gordon, internationally known for her Young People's Concert Hour, sailed for her European tour on March 21. Her recent tour through the South brought enthusiastic response and re-engagements. In Kentucky she was honored by Governor Flem D. Sampson, who appointed her aide-de-camp on his staff with the rank of Colonel—all this in recognition of her services to the State because of her preserving the Kentucky mountain ballads.

## KATHARINE GOODSON

After an unusually successful American season, Katharine Goodson, English pianist, sailed on the S.S. Aquitania, March 20, to resume her musical activities in England and on the Continent. The success of the artist's tour here this season was such that she will return next season and is available from October 15 until December 15.

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**Mischakoff Scores in Chicago**

When Mischa Mischakoff, violinist, played with the Chicago Symphony Orchestra as soloist on February 21, he scored a brilliant and unanimous success. All the critics praised him highly. Karleton Hackett's review in the Evening Post is printed in full herewith:

"Mischa Mischakoff was the soloist at the Chicago Symphony Orchestra concert at Orchestra Hall—one more violinist to be added to the list of our musical acquaintances, since he is an artist of quality who will evidently make a place for himself. A quiet, self-possessed man with talents of the right sort all done up in a small, neat package.

"There was Slavic fire in his playing of the Tschairowsky violin concerto, but of the steady, inner glow which expressed itself through the music with surprisingly little of outward gesture. A grasp of the music that had a fine balance between the mental and the emotional. He gave you the grateful sense of being sure of himself, taking his time without haste yet with the broad sweep and the bravura brilliance when the music called for it.

"A tone rich and full for the sustained melody, with constant variety of shading to bring out the different facets and with a grace most pleasing in the ornamental figures.

"The cadenza at the close of the first movement was given with freedom yet with a balance which kept all in trim. The canzonetta was poetic in feeling and lovely in tone. The finale was bold and vigorous with a jump to the rhythm that suggested the peasant's jollity while preserving the proprieties of the symphony hall.

"Honest playing all the way through with the pride of the artist who meant to let his actual powers speak for him with none of the clever virtuoso tricks to dress things up. If he made a success he was determined that it should come from the worth of the music he made; and it did.

"The impression he produced on the audience was unmistakable. They liked him. There was a dignity and reserve that showed

a man of genuine force and you felt that he had more in him than he cared to show yesterday afternoon.

"A real success which brought great and appreciative applause from the public. Will be heard from, so you would better learn how to pronounce his name.

"The above had no sooner been written than there came a ring on the phone with the official announcement that Mischa Mischakoff had been appointed concertmaster of the Chicago Symphony Orchestra, thus filling the position made vacant by the resignation of Jacques Gordon.

"Fortunately there was nothing in what I had written that had to be changed and the words will all stand. Mr. Mischakoff had not only made an impression on the audience, but upon the powers that be—and his name is really quite easy to pronounce. "A man who will make his mark."

**Naoum Blinder Thrills Miami Audience**

As guest artist with the Miami University Symphony Orchestra, Naoum Blinder, violinist, achieved a great success and was given a tremendous ovation on March 16 at the



NAOUM BLINDER

last concert of the season on the University's series.

To quote a Miami newspaper: "Blinder received the largest ovation ever accorded a guest artist appearing with the orchestra" and "it was with difficulty that the artist persuaded the audience that somewhere, sometime a concert must close."

At the end of Bruch's G minor concerto, the audience was so insistent in its applause that the no encore rule had to be set aside, and Naoum Blinder responded with Mazurka, by Arnold Volpe, the conductor of the Miami Symphony, who accompanied the artist, being at the piano. Previous to this appearance with the orchestra, Blinder was presented to Miami by the Mana-Zucca Club of that city, on March 11. The press was unanimous in its eulogies, and the large audience lingered afterwards in the reception room of the Civic Theatre congratulating both the artist, and Mana-Zucca as president of the club, for bringing Mr. Blinder to the city. The Tschairowsky concerto and the Devil's Trill by Tartini, with the Kreisler cadenza, were included on this program, besides many smaller numbers. Mr. Blinder also played the ballade and caprice by Mana-Zucca, who accompanied him.

**Music Festival at Madison Square Garden**

A music festival, the first of a series to be held annually under the auspices of the New York Graphic, took place in Madison Square Garden, Saturday afternoon and evening, March 29. A school band competition and the announcement of the winner in a song-writing contest were included in the numerous features presented. Edwin Franko Goldman was chairman and master of ceremonies, and had as co-workers a long list of prominent musicians. Among them were Dr. Henry Hadley, Charles Maduro, Arthur Bergh, Sousa, Vincent Lopez, and Rudy Vallee, as well as officials of the National Broadcasting Company and the Columbia Phonograph Company. These are names to conjure with, and both the afternoon and evening audiences were of the large proportions which might have been expected.

The first prize in the school band contest went to the New York Hebrew Orphan Asylum group. The Brooklyn Hebrew Orphan Asylum players won second place, and East Orange High School, N. J., third. The judges were Rudy Wiedoeft, Georges Barrere, Carl Edouarde, Dr. Alexander Russell, Lieutenant F. W. Sutherland, Nahman Franko, Arthur Pryor, Arthur Bergh, Louis Katzman and Mayhew Lake. The "Song of the Year" award, a trip to Europe donated by Theodore J. Steinway, president of Steinway & Sons, went to Benee Russell for his Song Without a Name.

The following were some of the participants on the programs: Dave Berend's banjoists; Stephen St. John's plectrum orchestra; the New York Mandolin Club; several piano ensembles; Vincent Lopez and Rudy Vallee and their orchestras; Mr. Goldman's band with Del Staigers, cornetist, playing the solos, and Sousa, who conducted the entire group of school bands in The Stars and Stripes Forever. Both the afternoon and evening events were broadcast over WEAF.

**Baltimore Symphony to Play Cheslock Compositions**

At its concert on April 13 the Baltimore Symphony Orchestra is to include on its program two miniature works for string orchestra by Louis Cheslock, Slumber Song and Serenade. The first of these numbers is dedicated to Sophia B. Hanline and the latter to Harry J. Patz. Both works are in manuscript and will receive their first performance at this time.

Other Cheslock compositions which have previously been played by this orchestra are: Cathedral at Sundown, Neath Washington Monument, and At the Railway Station, symphonic tone-poems for augmented orchestra, including celesta, extra percussion, and so forth; also, Polish Dance, and Spanish Dance. All of the foregoing compositions were awarded prizes several years ago in Chicago competitions and were also performed in that city. Symphonic Prelude, another tone-poem by Mr. Cheslock, was performed by the Baltimore Symphony in April, 1928, with the composer conducting.

**Diana Kasner as Accompanist**

Rita Orville sang two groups of songs and operatic arias at the George School, Newton, Pa., on March 15. Miss Orville displayed a beautiful lyric soprano voice and sang with such fine artistry that in response to the insistent applause she gave two encores, Musetta's Valse from La Boheme and the Un bel di Vedremo aria from Madame Butterfly. The soprano was accompanied by Diana Kasner, well known both as accompanist and for her years of association as assistant to William Thorner. Another recent engagement as accompanist for Miss Kasner was on March 18, when she played for Frances Sebel at Delmonico's. March 20 she appeared at a benefit concert, and on March 21 she played for a group of Estelle Liebling's artist pupils.

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**Ransome for Rubinstein Club**

Edward Ransome, Metropolitan Opera tenor, will appear at the evening concert of the Rubinstein Club at the Hotel Plaza on April 15. Mr. Ransome is also the soloist at the Criterion Club on Saturday afternoon, April 5.

## Music Notes from Coast to Coast

**Buena Vista, Va.** The music department of Southern Seminary appeared in recital on March 10 in a program of songs by the Glee Club, two-piano numbers, vocal and piano solos. The recital was given under the direction of Badrig Vartan Guevchenian, and the piano accompaniments were played by Edna Downing Guevchenian.

**Grand Rapids, Mich.** The Schubert Club, male chorus, gave its ninetieth concert in First M. E. Church, this being its first appearance under the new director, Haydn Morgan. The singing showed careful training and attention to detail, the dynamic shading being particularly good. Harold Tower furnished excellent support at the piano. As assisting soloist appeared F. Gerald Smith, pianist, who played numbers by Liszt and Chopin with facile technic and a powerful left hand. He also played his own suite of five scenes called In the Country, a most attractive composition.

The St. Cecilia Society has had a number of delightful programs. Elly Ney, pianist, played to an appreciative audience, presenting a long and difficult program of the classics. Mozart's C major sonata, Beethoven's

Pathetique, and compositions by Bach, Brahms, Chopin, Schubert and Liszt were artistically rendered. Marguerite Colwell was chairman of the day. Miss Ney played another program at a musicale given that same evening by Olga Wurzburg Freeman and Marguerite Wurzburg, at the home of the latter.

The London String Quartet—John Pennington, first violin; Thomas Petre, second violin; Philip Sianton, viola, and C. Warwick Evans, cello—made its second appearance before the society with a fine presentation of a Haydn Quartet in D, the Dvorak in F, and a group of shorter numbers. Chairman of the day was Mrs. Maurice Quick.

Lueve Parcell had charge of arrangements for the concert given by Benno Rabinof, with Bertha Rich at the piano. His program, consisting of the Sonata in C minor by Beethoven, Concerto in A minor by Glazounoff, the Paganini Caprice No. 24, and a few shorter numbers, was marked by technical facility and musicianly interpretation.

Another artist recital was given by Stell

Andersen and Silvio Scionti, pianists, from Chicago. Three groups of ensemble numbers were played with fine effect, as well as a solo group by each artist. Augusta Rasch Hake had the program in charge. Two informal musicales were given for them during their visit of several days by Mr. and Mrs. Eugene Phillips in their studios, at each of which the artists played a generous program.

Several morning programs have been given by the members, one of Scandinavian music arranged by Mrs. Thomas Wykes. An introductory talk was given by Mrs. Stephen Collins, and musical numbers were presented by Mrs. Reuben Maurits, soprano, Mrs. Henry Dotterweich, contralto, Jacqueline Frye, pianist, and a trio composed of Margaret Woodson, violin, Eleanor Whitington, cello, and Marjorie Kirk, piano. The accompanists were Mrs. Gerald Williams and Mrs. Joseph Putnam.

A program of French music was arranged by Mrs. J. J. Helder. Mrs. Lueve Parcell read a paper on French composers and the following took part on the musical program: Mrs. Ernest A. Prange, soprano, Mrs. Loren J. Staples, mezzo-soprano, Mrs. Thomas Ward, pianist, and a trio comprising Mrs. Clarence Willey, violin, Mrs. Frederick Dailey, cello, and Mrs. Hazel Muir Watkins, piano. The accompanists were Mrs. Rolland A. Dorman and Mrs. Gerald Williams.

A lecture-recital on the opera, *Aida*, by Verdi, was presented to the society by Dorothy Pelck McGraw, assisted by Mrs. Frank Lusk, soprano, and Kathryn Strong Gutekunst, contralto. Arrangements were in charge of Mrs. Glenwood Fuller.

Monthly musicales have been given in the Woman's City Club, under the direction of Frances Morton Crume. At the first one the participants were Mrs. W. H. Wismer, pianist, and the Arion Trio, composed of Mrs. Joseph A. Michaelson, soprano, Mrs. Loren J. Staples, mezzo-soprano, and Mrs. Henry Dotterweich, contralto, with Mrs. Gerald Williams, accompanist. At the second, the following took part: Mrs. Winifred Nye, contralto, with Mrs. W. J. Miller, accompanist, and the St. Cecilia Quintet, the personnel of which is Mrs. Maurice Quick, first violin, Mrs. C. B. Newcomb, second violin, Mrs. V. I. Calkin, viola, Lois Richards, cello, and Mrs. Frederick Royce, piano. At the third the program was given by Mrs. Ernest A. Prange and Mrs. Eugene Phillips, sopranos, Kathryn Strong Gutekunst, contralto, Mrs. Merritt A. Vining, pianist, and Dorothy Pelck McGraw, Helen Baker Rowe, and Eugene Phillips, accompanists. The fourth one was given by Mrs. Reuben Maurits, soprano, Frances Morton Crume, contralto, Mrs. John Sellars Braddock, violinist, and Mrs. Joseph Putnam and Mrs. Rowe, accompanists.

At the dedication of the new Skinner organ at Park Congregational Church, a program was played by C. Harold Einecke, the new organist, who has recently come here from Quincy, Ill. He was assisted by an adult and a junior chorus, and a quartet composed of Mrs. Maurits, soprano, Mrs. Crume, contralto, Russell Forwood, tenor, and Richard Mann, bass.

An organ recital was given in St. Mark's Pro-Cathedral by Alyce VanderMey, talented pupil and assistant of Harold Tower, the regular organist of the church. Miss VanderMey was organist at the dedication of the new organ at East Leonard Christian Reformed Church.

Mr. Tower and Miss VanderMey entertained the members of the Grand Rapids Music Teachers' Association at delightful Russian Tea in the Parish House. At a meeting of the association held during the preceding week, a paper on Public School Music was read by Haydn Morgan, supervisor of music in the public schools.

The Hope College Girls' Glee Club, directed by Mrs. William J. Fenton, has been making a two weeks' concert tour in Illinois, Wisconsin and Michigan. The Boys' Glee Club, also directed by Mrs. Fenton, has left for a four weeks' tour in the East, where they will sing in Detroit, Rochester, Albany, New York City, Brooklyn, Philadelphia, Cleveland, Washington, and many other cities.

Temple Barcafer, baritone, and choir director at Central Reformed Church, was soloist in a performance of the Messiah given recently in Benton Harbor.

The Grand Rapids Conservatory of Music, Oscar Cress, director, has given several student recitals recently, twenty-two pupils from the different departments having taken part at the last one. Lois Richards has been added to the faculty to teach cello, in

place of Stanley Hall, who has moved to Battle Creek.

H. B. R.

**Norwich, N. Y.** Mrs. James S. Flanagan directed The Message from the Cross (McFarlane), March 23, in the High School Auditorium, as the prelude to The Upper Room, a drama of Christ's passion, by Benson. The chorus of forty singers was remarkable in its make-up of both Protestant and Catholic singers, including the leading singers of the city, the last name of the list being that of the Rev. Dr. Lloyd Charters, rector of Emmanuel Church. Soloists were Mrs. Fitch Marsters, Franklin Batie (formerly of the Jolson Company), Lewis Burnside, Lynn H. Babcock (former mayor), Harry Millsbaugh (recently retired from the De Witt Clinton High School musical staff, New York City) and Hal Piereson. Besides Mrs. Maurice Curnalia, accompanist, there were five stringed instruments, played by Margaret Ivory, Maurice Curnalia, Vincent Miles, William Johnson and John Richer. The religious drama was arranged and directed by Joseph Yanner, the choral music being directed by Paul Eberz.

**Toronto, Can.** The Forsyth Club, named after the honorary president, W. O. Forsyth, well known pianist, composer and teacher, held an interesting musicale at Academy Hall in March, the participants being the pianists Myrtle Webber (Buffalo, N. Y.), Phyllis Leith and Helen McLean (Toronto), and Sara Barkin, vocalist. The program, principally of modern music, offered three works by Forsyth. There was a large attendance and the club is evidently in a very flourishing condition.

**Waynesboro, Va.** The Glee Club of Southern Seminary gave a concert at Fishburne Military School on March 15. The club was directed by Badrig Vartan Guevchenian and the accompaniments played by Edna Downing Guevchenian.

### Conrad Illustrates Wolf Songs

Martin Conrad, an American singer now living in Bremen, being a Hugo Wolf enthusiast and also an artist of unusual gifts, has recently published a book of some twenty-five pages, containing some of the poems of the Wolf songs, with appropriate etchings accompanying each. The words of the songs instead of being printed are reproduced in facsimile of hand drawn letters. The whole idea of this little booklet is extremely interesting and attractive.

### New York Concert Announcements

M: Morning. A: Afternoon.  
E: Evening.

#### Saturday, April 5

Rachmaninoff, piano, Carnegie Hall (A). Philharmonic-Symphony Society, Carnegie Hall (E). Charlotte Lund Opera Company, opera for children, Town Hall (M). Dagmar Renina, song, Town Hall (A). Helvetia Maennerchor, Town Hall (E). Prof. Ezio Scateni, pupils' violin recital, Engineering Auditorium (E).

#### Sunday, April 6

Philharmonic-Symphony Society, Carnegie Hall (A). Gigli, song, Carnegie Hall (E). League of Composers, Art Center (A). Barrere, Little Symphony, Guild Theater (E). Hans Wiener, dance, Little Theater (E). Anton Ciforov, song, Steinway Hall (E). Severin Eisenberger, piano, Town Hall (A).

#### Monday, April 7

Milton Berman, violin, Carnegie Hall (E). Hortense Yule, song, Steinway Hall (E). Giulia Armenaki, song, Town Hall (E).

#### Tuesday, April 8

American Orchestral Society, Carnegie Hall (A). Philadelphia Orchestra, Carnegie Hall (E). Musical Mosaic, Metropolitan Opera House (E). Harvard Glee Club, Town Hall (E).

#### Wednesday, April 9

Philharmonic-Symphony Society, Carnegie Hall (E). Maria Linz, violin, Savoy-Plaza Hotel (E). Fordham Glee Club, Town Hall (E).

#### Thursday, April 10

Boston Symphony Orchestra, Carnegie Hall (E). Anna Winitzky, Town Hall (E).

#### Friday, April 11

Philharmonic-Symphony Society, Carnegie Hall (A). Juilliard Graduate School, Town Hall (E).

#### Saturday, April 12

Boston Symphony Orchestra, Carnegie Hall (A). Philharmonic-Symphony Society, Carnegie Hall (E). Katherine Bacon, piano, Town Hall (A). New York University Glee Club, Town Hall (E).

#### Sunday, April 13

Philharmonic-Symphony Society, Carnegie Hall (A). Jean Berlin, dance, Booth Theater (E). Jay Fasset, song, Steinway Hall (E). Giuseppe Leone and Louis Sugarman, Town Hall (A).

#### Monday, April 14

Elman and Gabrilowitch, Carnegie Hall (E). Beethoven Association, Town Hall (E). Seneca Pierce, song, Steinway Hall (E).

#### Tuesday, April 15

Vladimir Horowitz, piano, Carnegie Hall (E). Anna Robenne, song, Steinway Hall (E). Adesdi Chorus, Town Hall (E).

#### Wednesday, April 16

Philharmonic-Symphony Society, Carnegie Hall (E). Evelyn Levitan, piano, Steinway Hall (E). St. Mathew's Passion, St. Bartholomew's Church (E).

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## Music Supervisors' National Conference

(Continued from page 26)

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Johann Sebastian Bach, rather than Franz Liszt or Richard Wagner, is the ideal toward which school music today is trying to guide the footsteps of youth. Mingling with the school music supervisors attending their national conference gives this impression.

### Noted Educators

C. PAUL HERFURTH

director of instrumental music in the Schools of East Orange, N. J., is a graduate of the New England Conservatory, where he majored in violin under Felix Winternitz. While in Boston Mr. Herfurth was concertmaster and assistant conductor of the Apollo Orchestra and a member of the Boston Orchestra Society. For six years he was director of music in the Asheville (N. C.) School for Boys and the director of the Asheville Symphony Orchestra.



Since going to East Orange seven years ago, Mr. Herfurth has established the instrument music on a firm and systematic basis. He has a staff of eleven instrumental teachers each one a specialist on his instrument. An orchestra is maintained in each of the East Orange Grammar Schools and a band and two orchestras in the high school. The East Orange orchestra, under Mr. Herfurth's direction, was awarded second place in 1928 and first place in 1929 at the State Contest for high school orchestras.

For six years Mr. Herfurth has been on the faculty of the American Institute of Normal Methods at Auburndale (Mass.), where he has had charge of conducting, orchestration, and string classes. He was also one of the organizers of the N. J. All-State High School Orchestra.

In other words, music in the schools these days is not concerned so much with turning out youngsters who will make music their life-work, as with equipping them with an interest that will make for a richer life and a life that will yield greater joy.

Both Liszt and Wagner were the virtuosos type of artist who, Dr. John Erskine has pointed out, achieves success by his outstanding personality and unique musical gifts. In contrast, Bach considered himself a craftsman who expected to supply music wherever music was wanted. He made his living by playing and teaching, but his superb compositions he furnished gratis for the pleasure of his family and neighbors.

"The youngster learning to sing or play should not do so with the idea of bringing him a larger income but rather of the greater enjoyment this will enable him to get from life," said Mabelle Glenn, president of the Conference. "In English composition, classes write essays, stories and poetry, not with the idea of ever making writing a profession but with the thought that this creative writing experience will awaken in them a desire for the best in literature. In exactly the same manner school music, through first hand experience in singing or playing and in hearing the best of music beautifully performed, opens the ears and the mind of the pupil to the beauties of sound which make for a more complete life."

Miss Glenn called attention to the work of the youngsters who compose the memberships of the National High School Orchestra and the National High School Chorus which played before the supervisors at their meeting here. Individually and as a group many of these youngsters are on par with the best professional talent in the country. Yet these youngsters play solely for the joy of playing and with no thought of compensation. They are perfectly content to express themselves in this manner, and then return to their home towns and pass on the inspiration received to their school fellows.

### Statement of President-Elect Morgan

The unusual child doesn't exist, said new president-elect Russell V. Morgan, Director of Music, Cleveland, Ohio, at the business meeting.

The child who isn't musical doesn't exist. This is the opinion of Mr. Morgan, who has followed the music profession for a number of years and has yet to find the first child who is not receptive to music.

"Every so often the mother of a youngster who thinks he doesn't like music or hasn't any ear for music will inquire about the advisability of giving her child an opportunity for musical instruction. If the

(Continued on page 42)

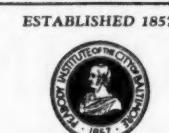
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**Music Supervisors' National Conference**

(Continued from page 41)

child is normal, the answer is invariably in the affirmative. Every person in the world is born with some degree of musical potentiality. The normal child responds readily to the fundamental elements in music.

"This doesn't mean that every child is a future Schumann-Heink or a Paderewski. But almost any child, if given the opportunity, would make excellent progress and bring happiness to himself and others for the rest of his life. Some of these might conceivably develop into artists of the first rank, but what America needs, if it becomes a more musical nation, is more musical amateurs.

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"Every child can learn to sing," stated Mr. Morgan; "nearly every child can learn to play. Everyone can enjoy music. Music for every child—every child for music—music in every home—these must eventually make America the world's musical leader."

*National High School Chorus Concert*

The concert by the National High School Chorus on Friday night at the Auditorium was nothing short of remarkable. Imagine if you can four hundred or more well-trained, young fresh voices, mature enough to be entirely devoid of "childish" quality—with words and music of seventeen selections committed to memory so that Conductor Hollis Dann and guest conductor Frederick Alexander could play upon the chorus as Frederick Stock and Walter Damrosch can play upon the orchestra. Their performance was an outstanding contribution to vocal music in America.

The organization, administration, conducting and care of the entire details of this fine chorus should be credited to Hollis Dann, one of the best choral conductors in this country. Not only is Dr. Dann a fine conductor, but his administrative and organizing ability is also outstanding. He has had the able assistance of a committee headed by R. Lee Osborn of Maywood, Ill. Hollis Dann is doing for choral music just what Jo Maddy is doing for the instrumental music in this country. There is now no question of the future status of vocal music in the public schools. Those teachers who are specialists in the instrumental field should take a hint from Friday night's concert and do everything possible to properly equip themselves for the vocal field. And the teacher who has heretofore conducted this important vocal phase of music should at least get a speaking acquaintance with the importance and the conduct of instrumental music. Credit should also be given to the Committee on Vocal Affairs, Dr. Ernest Hesser, chairman. Only through the combined efforts of all the agencies of the National Conference could such a splendid concert have been given. This concert by the National High School Chorus was worth the entire trip, and it is to be regretted that every supervisor in every school in this country could not have heard it.

*Scholarships Awarded at the Conference*

The following are members of the National High School Orchestra who received scholarships to attend the National High School Orchestra and Band Camp at Interlochen, Mich., twenty having been selected from among the boys and girls who played in the orchestra at the conference: Kenneth Gross, LeGrange, Ill., string bass; Jack Bryden, Detroit, Mich., Helen Kirkpatrick, Birmingham, Ala., Fred Shackett, Pueblo, Colo., viola; Alvin Etler, Urbana, Ill., oboe; Mildred Catenhusen, Milwaukee, cello; Donald Conlin, Lockport, N. Y., tuba; Phyllis Farrar, Abilene, Kans., first violin; Hubert F. Miller, Milwaukee, Madeline Teufel, Sedalia, Mo., string bass; Yvonne Tate, Jacksonville, Fla., cello; Juanita and Kathryn Nauninga, Wichita, Kans., trombone and viola; Reinhardt Elster, Hammond, Ind., percussion; Clyde McLain, Birmingham, Ala., trombone; Jessie Moore, Milwaukee, Wynn Sproesser, Fort Worth Tex., harp; Chas. Staten, Belvidere, Ill., bass clarinet; Alberta McCluskey, Sterling, Colo., Hearnald Specht, Boulder, Colo., viola.

*Report of Committee on Resolutions*

RESOLVED: That teachers of all forms of vocal music in our high schools acquaint themselves with the report prepared by the Committee on Vocal Affairs in order that they may still further develop the possibilities inherent in this beautiful branch of musical art.

RESOLVED: (1) That the forms and material of instruction, vocal and instrumental, employed in regular schoolroom practice be regarded as potentially productive of appreciative as well as of technical results, and that teaching be constantly studied with a view to directing it more

successfully toward larger realization of such appreciative results.

(2) That in turn the programs and selections for directed appreciative study, produced by agencies other than the children, be appraised with all possible precision as forms and expressions, presumably suited to the integrating power, interests, understanding and emotional ranges of the pupils.

(3) That concert material beyond the range of analysis by the students be freed from didactic analytical effort on the part of the teacher in order that the normal receptive powers of the pupils shall not be repressed or be displaced by false directions imposed upon their attention.

**RESOLVED:** That we endorse concerts for children which in the character and culture of the performers, in type of material and quality of performance are in harmony with the best traditions of music in the schools, and which through cooperative effort may be presented at prices within the means of the schools.

**RESOLVED:** That institutions for the training of teachers and supervisors of school music be urged,

(1) To exercise greater care in the selection of students who seek to undertake this training, demanding not only that they have adequate previous musical study but also the assurance that they possess possibilities of necessary future development;

(2) To arrange the program of studies so that while not neglecting fundamental general cultural education and special professional training in the theory of art of teaching, greater emphasis shall be given to applied and theoretical music in order that higher standards in practical musical power may be demanded of the students, and

(3) To institute as rapidly as possible a system by which, after completing a four year training course in college, students shall have, with some financial remuneration, a year or two years of experience as apprentices or assistants to a successful teacher or supervisor of music in the field, removed from the training institution.

**RESOLVED:** (1) That the Music Supervisors' National Conference reassert the use of music as a grace in life that may add to the beauty and exaltation of spirit of our people. To this end be it further resolved:

(2) That we encourage and develop particularly all forms of musical interest and practice that tend to restore the use of music to the home and to neighborhood life as a rewarding activity for daily living. Specifically we would encourage the study of piano and other instruments, and the use of these instruments and the voice in small ensemble groups as well as in solo; and we would recommend that every effort be put forth to encourage self-initiated activity in this field.

(3) That in all music contests larger place be given to solo and small ensembles, both vocal and instrumental.

*Bohemians Meet*

The seventh monthly meeting of the Bohemians will be held at the Harvard Club on Monday evening, April 7. The program will be given by Horace Britt, cellist; Carl Deis, pianist; Anselm Fortier, double bass; Alexander Kourganoff, tenor; William Kroll, violinist; Valentine Pavlovsky, pianist, and the New York String Quartet.

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**Eric T. Clarke**  
of National Music League  
Addresses Supervisors

Eric T. Clarke, managing director of the National Music League, Inc., made an interesting address on March 2 at the Music Supervisors' National Conference in Chicago, in which he said in part:

"Now, why do you teach music in the schools? Why does the National Music League give concerts in the schools? Do you want to make them professionals? No. Are we, either of us, out to turn the students into critics? No. We organize these concerts to help in education, to supply for eye and ear a supplement to the recognized theoretical and practical teaching. The League aims to develop in young people a sense of appreciation of music, not to furnish entertainment during school hours for entertainment's sake. The character of these performances has to be carefully chosen to tie in with the instruction being given by the Music Supervisor. To do this adequately, we must cover vocal ensembles, string ensembles, operatic music and recital music. The four concerts which comprise

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TRIO—(Piano, Violin, Cello) now broadcasting educational lecture-recitals from University station, seeks similar engagement or would tour, next fall. All experienced teachers. Address: "M. D. C." care of MUSICAL COURIER, 113 West 57th Street, New York.

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this season's school course are typical of these forms of musical programs, the first a quartet of women's voices; the second a recital group including a violinist, baritone and pianist-accompanist; the third a string trio, and the fourth an operatic quartet. The programs are carefully selected, and these, with annotated notes and an attractive cover, are given to all who attend the concerts. Both we and your supervisors are at work trying to develop a nation of amateur musicians and so to make America a really musical nation. Germany has been at this for two hundred years. To play in the home is traditional. Amateur music forms the soil in which the composers grow. Great work has always come as the result of amateur enthusiasm. The science of the past century is the result of amateurs. Darwin was an amateur. Alfred Russell Wallace was an amateur. Francis Galton was an amateur.

"Did you know that the tune, Drink to Me Only With Thine Eyes, was composed by an amateur? Colonel John Mellish of the British Army wrote it for the Catch and Glee Club."

### Cincinnati Conservatory Notes

Fresh laurels were heaped upon Evangeline Otto, gifted cellist, when she appeared as soloist recently with the Orpheus Club of Cincinnati, under the direction of Prower Symons.

Miss Otto has recently returned from Europe, having spent the last five years in Leipzig and Paris, so her appearance with the Orpheus Club was in a way a homecoming, for Miss Otto studied with Karl Kirksmith, cellist of the artist faculty of the Cincinnati Conservatory of Music for four years. After receiving her diploma at the conservatory, Miss Otto went to Germany, where she studied at Leipzig Conservatory under Julius Klengel. In Leipzig and elsewhere in Germany, Miss Otto appeared in joint recital with that great master of the cello. She also won the coveted Klengel cello bow artist prize under Casals in Paris, where she concertized.

On March 23, Marguerite Melville Liszewska, gifted pianist, was the guest artist in an interesting program broadcast in Paris from the Eiffel Tower PTT. Mme. Liszewska, who is spending her sabbatical year abroad, appeared in Paris with orchestra, playing Saint-Saëns' concerto in G minor and later a group of solos.

Lyda Clarke Darlington (Mrs. J. C. Bosworth, Jr.), gifted soprano, a graduate pupil of Thomas James Kelly, of the voice faculty, has been doing some special coaching with Mr. Kelly for the oratorio St. Paul, which will be given in Lexington, Ky., the first week in April. Mrs. Bosworth will be the soprano soloist.

Burnet C. Tuthill, general manager of the Cincinnati Conservatory of Music; Helen Roberts, head of the Music Appreciation department, and Frances T. Crowley, director of public School music of the conservatory, attended the second biennial meeting of Music Supervisors National Conference in Chicago. On March 25, Mr. Tuthill was one of the principal speakers at the morning session and talked on Possibilities for a Rich Development of Chamber Music in Schools and Homes. On March 26 a luncheon at the Stevens Hotel was given by the alumni and students of the Cincinnati Conservatory of Music, with Mrs. Crowley presiding.

Lydia Cleary Dozier, who studied with John A. Hoffmann, of the Cincinnati Conservatory faculty, will have the leading role in the Nuremberg Doll, to be presented May 1 at Emery Auditorium for the Children's Symphony Concert Fund under the auspices of the auxiliary board of the Cincinnati Symphony Orchestra. Mrs. Dozier, who is a member of the Cincinnati Zoo Opera Company, won fresh laurels when she sang the role of Musetta in Puccini's La Bohème which was recently presented at Emery Auditorium by the Conservatory Opera Company.

### Fontainebleau Anniversary Plans

Through Francis Rogers, chairman of the American committee, M. Camille Decreus, director of the Fontainebleau School of Music, announces plans for celebrating the tenth anniversary of the school. Festivities will open on July 3 with a Ravel festival, the program being made up entirely of works of Maurice Ravel, composer-pianist, who will himself be in charge, assisted by Madeline Gray, soprano; Beveridge Webster, pianist; M. Asselin, violinist, and M. Marechal, cellist. The following day a festival concert will be held in honor of Saint-Saëns, one of the founders of the institution. The artists at this concert will be Isidore Philipp, pianist; Paul Bazelaire, cellist; Andre Pascal, violinist, and Yvonne Gall, soprano. A luncheon will follow in honor of the officials of the school, which will be attended by M. Francois Poncet, Minister of Fine Arts, the American Ambassador, dignitaries of Fontainebleau and the American committee of the school, including Walter Damrosch, Francis Rogers and Harry Harkness Flagler.



A. Y. CORNELL,  
well known New York vocal teacher,  
who will hold his twenty-second consecutive summer school at Round Lake,  
N. Y. (nine miles from Saratoga), from  
June 24 to August 3.

### Philadelphia Chamber String Simfonietta Pleases

PHILADELPHIA, Pa.—The Philadelphia Chamber String Simfonietta, Fabien Sevitzky conductor, gave the third and final concert of the subscription series for this season on March 26, in the Ballroom of the Bellevue-Stratford before a large and appreciative audience.

Purcell's Suite in C Major opened the program delightfully. The lively Prelude contrasted well with the beauty of tone in the Sarabande, the fine delicacy of the Minuet, and the mildly martial air of the March. Goossens' Miniature Fantasy was heard for the first time in the United States at this concert and won a warm reception. It is free in form and modern in harmony, but distinctly pleasing and very well played.

Five Pieces for String Orchestra by Von Webern (also played for the first time in America), were very interesting, if not unqualifiedly enjoyable. Extremely modern as to an abundance of discord, the brevity of all the movements, was commendable, the longest containing but 55 measures, and the shortest 13. The ideas were terse and expressed so forcefully that one admires the technique of their composition.

The Suite for Vocal Quartet and String Orchestra, by Gretchaninoff, aroused the greatest interest, perhaps, of any number on the program. The Suite consists of three parts, The Quarrel, Declaration of Love, and Ai doo-doo (a setting of a Russian nonsense verse). The quartet, which sang them beautifully, was composed of Maria Koussevitzky, soprano; Ruth Montague, contralto; Frank Oglesby, tenor; and Benjamin Grobani, bass. The voices of the singers were well balanced and blended beautifully. Both voice and orchestral parts are delightful and won much applause, which

### CONCERT ANNOUNCEMENT

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April 10, 1930, at 8:30 P. M.

was gracefully directed by Mr. Sevitzky to Mr. Gretchaninoff, who was present. The final part was repeated "by special request."

Bloch's Concerto Grosso closed the program. This fine work, played here a week ago by the Philadelphia Orchestra under Artur Bodanzky's leadership, was doubly interesting when heard again with such a short interval between. Mr. Sevitzky gave it a superb reading. The effects produced and the clarity of themes in the colossal Fugue were exceptionally noteworthy. Applause was insistent, and as a special token of the Simfonietta's appreciation of the loyal support accorded it during the season, Mr. Sevitzky announced they would play an encore. It was Rimsky-Korsakoff's Flight of the Bumble Bee, flawlessly played.

M. M. C.

### Lester Ensemble Active in New Jersey

The Lester Concert Ensemble recently appeared in recital before the Women's Club of Woodbury, N. J., the soloists on this occasion being Josef Wissow, pianist; Jeno De Donath, violinist; Elwood Weiser, harpist, and Mary Miller Mount, accompanist. All were heartily applauded and encored several times.

Another recent engagement for the Ensemble in New Jersey was in concert at the Contemporary Club of Trenton. The Ensemble on this evening consisted of Mr. Wissow, Mr. De Donath, Mrs. Mount and Marguerite Barr, contralto. The large audience showed their gratitude and appreciation by requesting a return engagement in the near future.

The concerts of the Lester Concert Ensemble are sponsored by the Lester Piano Company.

### Musical Colony at Lucerne-in-Maine

Now that spring is here the thought of the torrid summer days soon to come is made pleasant by the recollection of snapshots and post-cards from singers, pianists and "fiddlers" riding surfboards over the sparkling waters of Lake Lucerne-in-Maine. This latest summer "hide-away" of the artists is a vast and majestic mountainous stretch in the Maine lake country, offering seclusion from the fatiguing rounds of concert tours and club recitals.

The happy combination of study and recreation will again be offered by the Dalcroze School of Eurythmics this summer at Lucerne-in-Maine, which is attracting music students from all over the country to Maine's queen village.

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April 5, 1930

## Elman Plays Stock's Concerto With the Chicago Symphony Orchestra

Distinguished Violinist Features Conductor's Work at Two Concerts, and Brahms at the Third—Prokofieff's Program Enjoyed—Anna Hamlin Scores Decided Success in Recital—Society of American Musicians' Contest Winners Announced  
—Studio Notes—News Items of Interest.

**CHICAGO.**—Mischa Elman was the soloist at the regular Tuesday afternoon concerts of the Chicago Symphony Orchestra—Frederick Stock conducting on March 25. The eminent violinist gave an admirable performance of the Brahms concerto.

### SYMPHONY PROGRAM

Mischa Elman made his ninth solo appearance with the Chicago Symphony Orchestra at its Friday and Saturday concerts this week when he played Stock's concerto in D minor. Elman, who had won the unanimous praise of the critics and the enthusiasm of the public by his remarkable delivery of the Brahms concerto at the Tuesday concert, shone anew in the Stock concerto. The work is not new, having been played here previously by Efrem Zimbalist, Albert Spalding and Jacques Gordon. It was, however, most interesting to hear its interpretation by Elman, who played it with great virtuosity and beauty of tone. Stock's violin concerto is recognized as one of the most important recent contributions to the violin literature. It is a work that has won the admiration of music lovers at large and the praise of musicians. Mischa Elman played the composition con amore, bringing out all the beauties contained therein and making in it one of the biggest successes he has scored in this community. In reviewing the playing of such a master of the violin as Elman one does not need to rhapsodize over his quality of tone and infallible technic.

The Symphony program began with Beethoven's overture to his ballet, *Die Ge-schoepfe des Prometheus*. The Schuman Symphony Number I was given a lively reading. The first performance in Chicago of Ravel's transcription of Moussorgsky's piano suite, "Pictures at an Exhibition," made a distinct hit. Ravel's masterly orchestration had a great deal to do with the enthusiastic reaction of the audience. The concert, as a whole, was one of the most interesting of the present season.

### ANNA HAMLIN

At the Studebaker Theatre, also on Sunday afternoon, Anna Hamlin appeared in recital. She was born in Chicago and counts in this city innumerable admirers who feted her royally throughout her well arranged and beautifully rendered program. Miss Hamlin is well remembered here for her many appearances with the Chicago Civic Opera, but like her distinguished father, she finds herself at home in the recital hall. She has the voice, the style and the musical intelligence required for singing classic as well as modern songs. Her enunciation of German, French, Italian and English is so pure, so accurate as to deserve special notice. A musician in the best sense of the word, Miss Hamlin sang with taste and understanding compositions by Gluck, Handel, Mozart, Schubert and Schumann. Beautifully interpreted and charmingly sung was Stornellata Marinara by Cimara; most excellent was her singing of the Respighi *E se un giorno tornasse*; most artistic her delivery of Szulc's *J'ai peur d'un baiser*, and to top it all she closed the group with a lovely rendition of the aria, *Depuis le jour*, from Charpentier's Louise.

Among those who have participated in the informal programs and discussions is Mary Esther Winslow, who does a great deal of accompanying for Milani Lusk, and Dudley Buck, voice teacher and coach, as well as concert work and piano teaching. At the last meeting Miss Winslow played numbers by Ghert, DeFalla and Griffes.

Marie Briel, who played Ravel's Sound of the Bells, is also well known as an accompanist. She accompanied the Columbia Chorus concert given at the Chicago Woman's Club Auditorium on March 20, receiving much applause for her choral contribution to the program. Miss Briel is organist and choir director at the Wilmette Methodist Church and the Halsted Street Universal Church.

Vivian Udd, who is teaching at the North Park College, Gertrude Janetz and Laura Coupland, members of the faculty of the Columbia School of Music, have all played for the class. Many others of the faculty members have been visitors or participants, including Pearl Marie Barker, Kathleen Air, Anna Chinlund, Mary Allen Curry and Esther Rich.

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by Mu Iota Chapter of Mu Phi Epsilon for the benefit of the Scholarship Fund, at the Cordon, April 13, Genevieve Davison will play numbers by Schubert-Godowski, Debussy and Rachmaninoff.

Other soloists will be Lola Fletcher, soprano; Jewel Prosser, contralto; Malvina Hoffmann, violinist. There will also be a trio, Margaret Conrad, violinist, Lois Bichl, cellist, and Ruth Tegtmeyer, pianist.

**EMERSON ABERNETHY AND ELSIE ALEXANDER FOR GUNN SCHOOL**

The Gunn School of Music announces the engagement of Emerson Abernethy, distinguished baritone, and his wife, Elsie Alexander, celebrated English pianist, as members of the faculty. These well known artists will begin their connection with the Gunn School on June 23 and Mr. Abernethy, in addition to his large class of private pupils in voice culture, will specialize in normal training for singers, and in class lessons for students of limited means. Miss Alexander brings with her to the school a large and brilliant class of pianists of a degree of attainment that entitles them to be called professionals. In addition to her private lessons she will conduct classes in interpretation and will give a series of illustrated lectures on the piano and its literature.

### CONTEST WINNERS

The Society of American Musicians presented this week the winners in their mid-winter contest in Kimball Hall. The first concert took place on March 25 when Pedro Espino, tenor, was heard in a lengthy and well arranged program. Mr. Espino is an artist student of Richard De Young.

At the second concert on March 27, the program was furnished by Margaret Hajek, soprano and artist student of Charles La-Berge, and Pauline Peebles, pianist, artist student of Louise Robyn.

### BURTON PUPIL IN RECITAL

The Young American Artists series reopened at Curtis Hall on March 27. The program was furnished by Alice Regina Johnson, pianist, and Oscar Heather, tenor. Mr. Heather who is a student from the studio of Arthur Burton sang an aria from Handel's *Sosarme* and revealed a voice well placed and used with marked understanding.

### AMERICAN CONSERVATORY NOTES

Gertrude Bailey, of the organ faculty of the American Conservatory, is organist and director of music at the Third Presbyterian Church.

Alumni and friends of the American Conservatory were entertained at a reception in the Hotel Stevens on March 26, during the supervisors' convention. Words of welcome and short addresses were delivered by John J. Hattstaedt, president, and Karleton Hackett. The reception was arranged by the Public School Music Department.

Dramatic Art pupils of Louise Willhour gave a one-act comedy at the Broadway Methodist Church on the evening of March 25.

Among convention visitors at the American Conservatory was Dean Daniel A. Hirschler, of the Music Department of the College of Emporia, Kans. Dean Hirschler is an alumnus of the Conservatory, from which he holds the degree, Bachelor of Music.

Paul Halliday of the class of 1928 and a pupil of Karleton Hackett, is a member of the faculty of Manchester College, North Manchester, Ind.

L. Robidoux, former artist student of the American Conservatory is head of the violin department in the University of Idaho.

Clara U. Mills, alumnae, is teacher of piano at Wesleyan University, Lincoln, Nebr.

Gladys Minardow, alumnae of the Public School Music Department, is teaching in the schools of Elkhart, Ind.

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Ruth Snyder, graduate of the Public School Music Department is supervisor at Lake Bluff, Ind.

### CHICAGO MUSICAL COLLEGE ACTIVITIES

Evelyn MacConachie, pupil of Mme. Cole-Audet, has been engaged as one of the broadcasting artists for the Kimball Hall broadcasting station.

Frank Denke, artist-pupil of Rudolph Ganz, is filling engagements in Cleveland, O., and New York City, as accompanist for Paul Robeson, internationally known baritone.

Lucille Brown, former pupil of Walton Pyre, called at the studio the past week en route from New York to Hollywood. Miss Brown has signed a five-year contract with the Fox Movietone Company. Veronica Ray, former student of Mr. Pyre and at present a prominent member in the cast of *Otis Skinner's current comedy, "Papa Juan,"* has been a frequent visitor to Mr. Pyre's classes during her stay in the city.

Grace Bischoff, pupil of Graham Reed, sang at the nineteenth anniversary dinner of the Exchange Club of Chicago on March 27. She was accompanied by Marshall Sumner, pupil of Alexander Raab and Lillian Powers.

Arrangement has just been made for artist pupils of the Chicago Musical College to broadcast recitals over Station WCHI daily from four to six in the afternoon. The first recital went over the air on April 1, at which time an organ program was broadcast.

### HEARD IN CHICAGO

We have heard that Andrea Chenier will be revived by the Chicago Civic Opera next season. The role of Madelene will be entrusted to Claudia Muzio.....that when Die Meistersinger will be performed by the Chicago Civic Opera next season the role of Walther will be sung by Rene Mason.....that Edith Mason will not be with the Chicago Civic Opera next season, but will be heard in the United States in concert and recital. Miss Mason, in all probability, will take a permanent residence in the West for reasons best known to herself and some of her closest friends. The soprano will make her debut this spring at Covent Garden as *Butterfly*.

RENE DEVRIES.

### Philadelphia Civic Opera Company Gives Mozart Work

PHILADELPHIA, PA.—On March 27, in the Academy of Music the Civic Opera Company gave an excellent performance of Mozart's opera, *The Marriage of Figaro*.

Every member of the cast entered into the spirit of it joyously. Irene Williams as Susanna was exceptionally well suited to the part, as to personal charm and girlish appearance, voice, and acting. Her singing throughout was excellent, while her aria *Deh vieni, non tardar*, in the last act, won a real ovation.

Ivan Ivanoff was the gay Figaro, bringing out all the humorous elements of the role, and singing splendidly. His arias, *Se vuol ballare Signor Conti, Non piu andrai and Ecco la Marcia* were outstanding.

Alma Peterson was charming as the Countess and sang well all parts of her role.

Nelson Eddy as the Count was equally fine both vocally and dramatically.

Genia Zielinska as Cherubino was particularly good as to all elements of her part.

The other lesser roles were ably taken as follows:—Marie Buddy as Barbarino, Sheldon Walker as Bartolo; Maybelle Marston as Marcellina; James Montgomery as Basilio; Ralph Jusko as Antonio, and Louis Purdy as Don Curzio.

Mr. Smallens did superb conducting from the first note of the overture to the last of the opera. He was enthusiastically applauded on each appearance. The scenic and stage properties were unusually attractive in each act.

M. M. C.

### Ena Berga Singing in Antwerp

Ena Berga, an artist from the Bessie Bowie Studios in New York, is singing with excellent success at the Royal French Theater in Antwerp. The critics of that city have praised highly her essay of Lucia and Gilda, one saying "her personal success was brilliant." The criticism attributed to the Paris *Le Matin* in last week's issue of the *MUSICAL COURIER* should have been that of Antwerp.

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SIMON BUCHAROFF

ist, composer and teacher. He was born in Russia, came to America at an early age and has spent most of his life here. He received his musical education in Europe, and upon his return to America was quickly recognized as a concert pianist of outstanding attainment. His opera, *A Lover's Knot*, was produced by the Chicago Opera Company under the baton of Campanini, and his *Sakabra*, which had its premiere at the opera of Frankfort, Germany, won an enviable success. Excerpts from it have been played

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Mr. Bucharoff will give ten illustrated lectures at the Denver College, beginning June 30 and continuing for five weeks. The object of these lectures is to show how, by economy of means, one can master quickly and easily the problems encountered by the pianist and the student of piano literature. To accomplish this, specially devised technical material will be explained thoroughly and demonstrated at the piano. Subjects to be dealt with will be: technical material for the development and extension of the hands, independence of the fingers and brilliant scale passage playing, broken chord playing in various forms, repeated note passages, trill, irregular rhythm, touch, pedal and interpretation.

For the practical application of the above material Mr. Bucharoff will demonstrate at the piano by playing illustrations from the classic and modern repertory.

**Baecht Pupils in Recital**

A successful violin recital was given at Haaren High School, New York, March 16, when Arthur Baecht, well known American violinist and teacher, presented his artist-pupils.

Michael Kosuk opened the program with Drigo's Serenade, playing with beauty of tone and excellent bowing; the Kreisler Tambourin followed. Liebesfreud (Kreisler) was played by Emily Peyer with good double-stops. Leo Keoghan offered an excellent rendition of Czardas (Monti), and Hilda Lord played Menuet (Hochstein), surprising all and showing what serious application can do. The difficult Hungarian Rhapsody (Hauser) was interpreted by John Hayden, who has exceptional talent; he is of Hungarian parentage, and the number was well suited to his fiery temperament. A movement of the 7th Concerto (De Beriot) was played by Peter Felak with poise and unusual bow arm. Stephen Birchick played Renard and Elgar pieces well; noticeable was the quality of his double-stops and his exceptional staccato. Paul Israel contributed Schubert and Bazzini pieces with such success that he was forced to respond to encores.

An innovation was the playing in unison by the Arthur Baecht Violin Virtuoso Class which proved highly successful; the members are Mrs. Chamberlain, Misses Chapoff, Lord, Peyer, Messrs. Birchick, Burke, Cottos, Economides, Felak, Haydn, Israel, M. Johnson, R. Johnson, Keoghan, and Kosuk. A large audience showed enthusiastic appreciation, and Mr. Baecht was commended for his work. All the participants showed good results, playing with beauty of tone and correctness of technic and style, for Mr. Baecht brings out the individual gifts of each.

**Homer Mowe Studio Notes**

During the past months a new quartet from the Homer Mowe Studio has made several successful appearances, in concert in Yonkers and over radio stations WGBS and WOV. The members are Penelope Oyen, soprano; Irene Galliciez, contralto; Strafford Wentworth, tenor, and John Piper, baritone. Harriette Tyson, contralto, continues her work as soloist at the White Plains Presbyterian Church and at the Reformed Temple, White Plains.

Louise Crowell appeared as soloist with the Musical Coterie of Long Beach N.Y., singing three groups of songs. Mrs. Crowell also made successful concert appearances in Perth Amboy, N.J., and in Metuchen, N.J.

Elsie Goldberger, mezzo-soprano, was soloist on the Jewish Hour program over station WABC in February. Irene Galliciez, contralto, is soloist at the Lutheran Church, 71st Street, New York City, and is broadcasting regularly over stations WGBS and WOV.

Loretta Galvin, mezzo-soprano, William Horley, tenor, and John Barlow, bass, continue their work in the quartet at the Reformed Temple, Perth Amboy, N.J.

Hazel Brogger, soprano, is soloist and director of the choir at the Lutheran Church, Perth Amboy, N.J.

**Concert Series at Ann Arbor**

Included in the concert series given at the School of Music of the University of Michigan, in Ann Arbor, Mich., are the students' recital series, the twilight organ series held each week, the faculty concert series, and the Choral Union concert series given under the auspices of the University Musical Society. The faculty performed this season a portion of Handel's *The Messiah*, and individual members also were heard in recital. Among the artists and organizations who appeared in the fifty-first annual Choral Union series were: The English Singers; Lener String Quartet; Claudia Muzio, soprano; Giovanni Martinelli, tenor; Vladimir Horowitz, pianist; Elisabeth Rethberg, soprano, and Detroit Symphony Orchestra, Ossip Gabrilowitsch, conductor.

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## Amsterdam Bids Farewell to Monteux and Welcomes Mengelberg

Both Conductors Pay Tribute to Dutch Composer—Two Concerts  
Devoted to Cornelius Dopper—Elly Ney and Piatigorsky Heard.

AMSTERDAM.—Cornelius Dopper, one of Holland's foremost composers, has just celebrated his sixtieth birthday, or, to put it correctly, has had it celebrated for him. The Concertgebouw Orchestra devoted the better part of two concerts to his works, concerts which also marked the departure of Pierre Monteux and the return of Willem Mengelberg.

Monteux's farewell concert included Dopper's Amsterdam Symphony and his cello concerto, which was played with unusual elegance by Gerard Hekking. The program opened with Berlioz's Carnaval Romain and closed with the Tanhäuser Overture, after which the popular conductor was given a long and loud ovation. The succeeding concert, under Mengelberg, was devoted entirely to Dopper. It comprised his Zuiderzee Symphony and Ciacone Gotica, which were performed and greeted with equal enthusiasm.

FIRST AMSTERDAM HEARING OF RAVEL'S  
BOLEO

A number of distinguished soloists have been heard with the orchestra recently, among whom Elly Ney stands out for her colossal interpretation of Brahms' B flat major concerto. She also played a new work, Dance Sketches, written by Jan van Gilse, for piano and orchestra; but even her tremendous virtuosity could not altogether compensate for the weakness of the work, which is a rather flimsy imitation of Johann Strauss. Another fine soloist was Gregor Piatigorsky, the gifted Russian cellist, who played the Haydn concerto with deep musical intensity, great charm and a dash of romanticism tempered by good taste. On this occasion Mengelberg gave Beethoven's fourth symphony and introduced Ravel's

Bolero, which thus made its debut here and won an immediate success.

At the last concert we heard a Bruch violin concerto, played by Alfred Zimmerman, the concert master, Weber's Oberon Overture, given with great elan, and a masterly performance of Mahler's fifth symphony.

#### NEW MODERN MUSIC SOCIETY

In the new building of the Music Lyceum, a series of concerts is being given for the propagation of new music. Compositions by the most talented composers of various countries (many of whose works are little or entirely unknown here) are being performed by artists who donate their services to the cause, a service which is the more admirable because of the thanklessness of playing "modern" music to a sceptical public.

Up to the time of writing, there have been two performances, one composed of German works, the other devoted to the compositions of Czechoslovakians. In the former category such names as Paul Hindemith and Ernst Toch are no longer strange. Herman Reutter and Heinrich Kaminsky were also represented, each with a group of songs. Hindemith's song cycle Die Seraden, with its original accompaniment of oboe, viola and cello, was especially interesting, as were also the vocal pieces and piano sonata by Toch.

The Czechoslovakian evening introduced several praiseworthy creations, a concerto for flute, viola and bass viol by Erwin Schulhoff and a group of Children's Verses by Leos Janacek, given by a small chorus and orchestra of ten instruments.

Henri Temianka, a young violinist of decided ability, made his first appearance here, in recital and had a great success. K. S.

## PUBLICATIONS

(The Arthur P. Schmidt Co., Boston)

**The King of Kings (The Cross)**, by Harold Hope Stott.—To words by P. J. O'Reilly, Mr. Stott has composed a smooth-flowing and devotional melody, brief, but simple and effective. The work was copyrighted originally in 1928 by Warren & Phillips, assigned last year to Arthur P. Schmidt. It is a highly attractive piece of Easter music, and should be successful. It is published in three keys.

**Look upon the Rainbow, song**, by Benjamin Whelpley.—The composer has taken his words from Ecclesiasticus, XLIII and Psalm LXVIII. The music is churchly, devotional and interesting. Mr. Whelpley has the true traditional style and his voice part has impressive force. This is a fine song. It is published also as an anthem for mixed choir.

**The Resurrection Light, an Easter anthem**, by Alfred Wooler.—There is strong, vivid, vigorous rhythm in the melody of this anthem, and the choral parts are written so as to produce striking effects. The opening is for soprano solo or sopranos in unison. The anthem is short but attractive.

**Hymn to America—1930**, by Mrs. M. H. Gulesian.—The "1930" at the end of the name refers to the final verse, the Massachusetts Tercentenary Celebrations. The words are by Clara Endicott Sears.

(Carl Fischer, New York)

**The Lucky Jade**, a musical comedy in two acts, by Don Wilson.—The music of this opera is simple, melodious and attractive. It presents no complications of any sort to the performers, and one imagines that it might be done by amateurs as well as by professionals. It seems to be a full length play, and may be done with a single set of scenery, although three sets are called for.

(Clayton F. Summy Co., Chicago)

**Characteristic Pieces**, by Frances Terry.—There are eight pieces in this set, all dealing with the pleasant things of the open air in such a manner as to constitute excellent studies. The editing and fingering have been gracefully done, and the music itself is so attractive that it will give pleasure to the student.

**Pattering Rain, violin solo**, by Lucina Jewell.—Here the patterning rain is imitated or indicated by a perpetuum mobile of repeated sixteenth notes. Relief is gained by a quiet, melodic passage in the center. The music is vivacious and entertaining.

**Stars of the Summer Night, chorus for male voices**, by Dudley Peele.—An attractive little chorus has been made by Mr. Peele upon the familiar words of Longfellow. At the beginning the melody is taken

by the first bass, with voices humming above and below. Gradually the music becomes more animated, and has almost the character of a waltz. The melodies are pretty and graceful and the arrangement shows understanding of male chorus technique.

**Bird Sketches for the piano**, by Paul Tonnier.—These are characteristic fancies for young players, without octaves. Words are added, though not intended to be sung, but merely to give the characteristic color and meaning of the music. The composer shows a quite unusual wealth of originality, and paints his pictures charmingly. The music is of about second grade.

**In Birdland, instructive recreation numbers for piano**, by Irene Rodgers.—In this collection various birds are represented, and the enemy cat is introduced. The music is straightforward and simple, melodic and without complication.

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**Melodic Novelties**, by Eisel Holt.—This is a set of ten little piano pieces of altogether popular flavor. They are intended for teaching and should serve their purpose well.

(Charles Lagourgue, Chicago)

**The Trees and the Master, song**, by Charles Lagourgue.—A verbal description of this interesting composition cannot be made without reference to the words. They are by Sidney Lanier, and begin: "Into the woods my master went, forspent with love and shame. But the olives were not blind to Him, the little gray leaves were kind to him—" The final lines are as follows: "From under the trees they drew him last, 'Twas on a tree they slew Him last When out of the woods he came."

Mr. Lagourgue has admirably fitted his music to these tragic words. For his setting he has adopted a very distinctly modern idiom, with impressive combinations of keys and with forceful chords of altogether unusual structure.

To use the word "modernistic" is always dangerous because confusing. This modernism that Mr. Lagourgue has adopted is not the dissonant kind, but it is rather a diatonic development of the modal forms of other days. The structure of the music is individual in the sense that it seems impossible to say that Mr. Lagourgue was influenced by this or that familiar school or idiom.

The voice part is beautifully written, offering to the singer wide scope for vocal expression.

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## Berlin Likes Krenek's New Opera

(Continued from page 5)

of the same quaint Spanish melody, starting with the merest pianissimo and gradually increasing the volume of sound in every variation, until finally it reaches a real explosion of vehemence. Ravel's orchestral resources appear to be almost inexhaustible, and the whole composition is a tour de force of the most fascinating and brilliant effect.

### ERDMANN REVIVES FINE LISZT WORK

At the same concert a new Vorspiel for orchestra by Philipp Jarnach, the well known composer who is now professor of composition at the Cologne High School for Music, was conducted by himself. It is a serious, rather complicated composition in Jarnach's peculiar, modernistic style, which derives spiritually from Busoni, but is also influenced by modern French composition and imbued with Jarnach's characteristic, meditative expressiveness. Eduard Erdmann was the soloist, and played a valuable and almost entirely unknown Liszt composition, *Malediction*, for piano and string orchestra, with amazing virtuosity. This posthumous piece has only lately been published, for the first time, in the complete edition of Liszt's works.

Michael Taube's excellent little chamber symphony orchestra was recently heard again in a Mozart program, containing, besides the Jupiter Symphony, the *Litaniae Lauretanae*, a long, religious composition for soli, chorus and orchestra. Written during Mozart's early Salzburg years, and now hardly known, it combines the customary Italian mannerisms of the period with passages of real inspiration. The work can hardly be reckoned among Mozart's representative productions, but it is nevertheless welcome to those who are interested in the various phases of Mozart's artistic growth. At the same concert, Zlatko Balokovic played a violin concerto with polished technique and a beautiful singing tone, in the true Mozartean style.

An equally agreeable impression was produced by this violinist's recital. Sonatas by Handel and Cesar Franck, and Schubert's C major Fantasy were the chief numbers of the program. The highly gifted artist was ably accompanied by the young pianist, Hellmut Baerwald.

### PIATIGORSKY'S ENTHUSIASTIC RECEPTION

Gregor Piatigorsky, just returned from his successful first American tour, was welcomed at his Berlin recital by a large and enthusiastic audience. He played admirably, presenting a program of great variety, and one that made uncommon demands on even his versatility. The beautifully performed Chopin sonata (in which he had the efficient pianistic assistance of Hellmut Baerwald) was followed by one of the matchless Bach solo sonatas and a considerable number of smaller pieces, including the new Italian Rhapsody by Enrico Mainardi, which Piatigorsky played in America. His noble, eloquent and fascinating tone, the elegance and passionate energy of his playing, together with his brilliant virtuosity, made his playing a delightful experience.

Another cellist of very high standing, namely Marx Loewenson, professor of cello at the Brussels Conservatory and the solo cellist of Mengelberg's orchestra in Amsterdam, was recently heard again in Berlin, after many years of absence. Loewenson had been invited to play in the charming little old castle, Mon Bijou, which is filled with so many costly relics from the seventeenth and eighteenth centuries, and his program suited the surroundings; it contained only compositions of the eighteenth century. These were played to the accompaniment of a small string orchestra and the original harpsichord which had belonged to Queen Sophie Charlotte, who lived in the Charlottenburg castle. One of the less well known Haydn concertos and a very valuable, recently discovered concerto by Philipp Emanuel Bach were the chief numbers of the program. Loewenson's playing is distinguished by consummate technic, great breadth, nobility and sonority of tone, and a very mature, superior art of interpretation. He was heartily welcomed by his many Berlin admirers.

Jacques Thibaud also had a phenomenal success in Berlin. His playing of Mozart and Schumann compositions, as well as of some French and Spanish pieces, was a treat. Two Americans, Samuel Dushkin and Harry Melnikoff (the latter efficiently accompanied by Ivor Newton) gave violin recitals with success.

### MME. CAHIER SCORES IN RECITAL

The list of song recitals must be headed by Mme. Charles Cahier, who gave ample proof of her artistry in Handel arias and songs by Mahler, Moussorgsky and Medtner. It is superfluous to dwell on the details of an artist's work where, as in this case, she has achieved that very rare union of all the elements that are required for artistic interpretation. The profound insight into the essentials of expression, the wisdom in building up a sounding piece of art and the simplicity of expression that were

displayed here, are characteristic features of Mme. Cahier's singing.

A new celebrity in lieder singing is Rudolf Watzke, who has rapidly made his way to the front rank. His fine baritone voice, excellently trained, his genuine bel-canto style, his extraordinary musicianship and expressive powers make him a very distinguished and interesting exponent of lyric vocal art. Also Alexandra Triant must be ranged among the best interpreters of lyric music within her somewhat narrow scope. In delicate, intimate refined songs, she possesses a charm and an art that can hardly be surpassed; certainly Schubert cannot be sung more beautifully.

Edwin Fischer, for many years a favorite of the Berlin public, gave three Bach recitals before crowded houses. With the assistance of Michael Taube's excellent chamber orchestra he performed all the Bach concertos that include a piano, either as a solo instrument or as a part of the orchestra, as well as the various concertos for two and three pianos, in which two of his best pupils, namely Conrad Hansen and Agnes Jambor, were his partners. The popular success of the recitals was enormous.

### BACHAUS RECITAL A DELIGHTFUL EXPERIENCE

Wilhelm Bachaus, who seems to be at the height of his artistic powers, is now universally acknowledged as one of the world's leading pianists. His Berlin recital, devoted exclusively to Beethoven and Chopin, was a delightful experience. It was a manifestation of great art in the truest sense. Another very cultivated pianist was Robert Lortat, from Paris, who gave a Debussy recital and not only played the piano, but also acted as a conférencier, making explanatory remarks about the origin and the style of the pieces and the ideas of the composer. Done, as it was, with great esprit, the experiment was decidedly interesting.

Alexander Brachocki, a young pianist, who up to recently was unknown here, gave two recitals. So far his brilliant mechanism seems to be in advance of his spiritual development. Sidney Sukoening, a young American pianist, had considerable success at his Berlin debut. He is a brilliant, technically advanced player, well versed in various styles, and a good musician. Moreover, he is a talented composer as he proved by playing several effective and well written pieces of his own.

### MORE PROMISING YOUNG ARTISTS

Dimitri Mitropoulos, a young Greek musician who has made his musical studies in Germany, was unusually successful in his three-fold capacity of conductor, pianist and composer. His ambitious concert with the Philharmonic Orchestra included Paul Dukas' first symphony and Prokofieff's third piano concerto, played and conducted by himself with extraordinary virtuosity. As a composer he proved to be a partisan of the modern school, in an energetic, effectively constructed and original *concerto grosso*.

An exchange of guest lectures of renowned musicologists has been arranged between the universities of Berlin and Paris. While Professor Arnold Schering, from the Berlin University, and Paul Bekker, from Wiesbaden, lectured at the Paris Sorbonne, two distinguished French scientists were heard in Berlin, namely, André Pirro, who spoke on the history of musical learning in France, and Chantavoine, managing director of the Paris Conservatoire, who lectured on the organization of the study of music in France.

### KROLL OPERA TO CLOSE?

Owing to growing financial difficulties in Germany, a new wave of destruction is menacing opera all over the country. Even in Berlin the cost of the three opera houses can no longer be borne in its entirety and much excitement has been caused in musical circles by the decision of the government to close the second State Opera, where Otto Klemperer has been holding sway. Final decisions have not yet been made, and the destructive plans of the government are much discussed in the press. Musicians and amateurs of progressive tendency would much regret the passing of the Kroll Opera, with its modern aspirations.

HUGO LEICHTENTRITT.

### Julia Schelling to Lecture at Bayreuth

With the permission of Siegfried Wagner, Julia E. Schelling will give the first lectures in English ever presented on Wagnerian opera at Bayreuth, Germany. The musical interpretations will be supplied by Count Guido Gravina, great-grandson of Franz Liszt. Assisted by this distinguished pianist, Miss Schelling will tell in English the story of the coming opera on the morning before each performance. Twenty-one of these lecture-recitals are scheduled to be given by Miss Schelling and Count Gravina during the Wagner Festival.

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**American Academy of Dramatic Arts Performance and Commencement**

The eighth and last matinee performance, forty-sixth year, of the American Academy of Dramatic Arts, March 14, at the Belasco Theater, New York, brought The Valiant, one-act play, and The Mask and The Face, comedy in three acts. The former was acted by Roslyn Harvey, Fred Anderson, Winston Hibler, Robert Rider, Stanley Ruth and Donald Stewart. The comedy had in it Dorothea Kamm, Doris Andre, Jessie Patton, Phyllis Lavarack, and Frances Sheil, the men being William Sutherland, Edwin Glass, Leighton MacGill, Polhemus Cobb, Robert Rider, Herschel Cropper, Austin Beardsley and Winston Hibler.

The annual graduation exercises took place on March 17 at this theater, and was as usual a very interesting event. Margalo Gillmore and Leslie Howard (Berkeley Square Company) gave interesting addresses, being introduced by Joseph Adelmann of the faculty. Members of the graduating class are: Fred Anderson, Aledo, Ill.; Doris Andre, New York City; Alexandra Aubrey, New York City; Austin Beardsley, East Orange, N. J.; Nathan T. Beers, Jr., Brooklyn; Helen Brady, Buffalo; Polhemus Cobb, Tarrytown; Herschel Cropper, Wilson, Pa.; Edwin Glass, Denver, Col.; Roslyn Harvey, New York City; Winston Hibler, Lansdowne, Pa.; Dorothea Kamm, New York City; Phyllis Lavarack, Montclair, N. J.; Clotilde Lohr, East Orange, N. J.; Renee Lorraine, Chicago, Ill.; Leighton MacGill, Bayside, L. I.; Fred Newton, New York City; Adelaide Neska, Hastings, N. Y.; Byron B. O'Brien, Sterling, Col.; Jesse Patton, Southport, Conn.; Robert Rider, Denver, Col.; Stanley Ruth, Philadelphia; Jane Sanford, Albany; Jerry Scott, Tulsa, Okla.; Frances Shell, Bronxville, Joy Sim, Elmhurst, L. I.; Donald Stewart, Wilkes-Barre, Pa.; William Sutherland, Tacoma, Wash.; Pam Sweeny, Forest Hills, L. I.; Lucy Tull, New York City; and Kaatje Vliet, Wiloughby, Ohio.

**Rachel Morton Scores in Boston**

Boundless praise was heaped upon Rachel Morton following her recent recital in Boston, Mass., at Jordan Hall. "A singer who can really sing," said the Evening American; "an artist in the foremost rank of interpretative sopranos," was the verdict of the Evening Transcript; "a genuinely accomplished singer," wrote the Post, and still another opinion was that she is "an artist in musical tone."

There were many indeed who agreed with Moses Smith, who headed his review in the Evening American, "Soprano Has Good Claim to Title." In fact, it seemed to be the consensus of opinion of critics and public alike that Miss Morton possesses all the attributes necessary for success in concert singing, or even in opera, "a voice of beautiful quality and sufficient range, skillfully and expressively managed"; "remarkably distinct enunciation"; "musical intelligence"; "exceptional command of the musical and emotional functions of vocal tone"; "artistry, musicianship, imagination, and a command of vocal means."

**Gaillard Pupils in Recital**

Mrs. A. Theodore Gaillard, teacher of piano and harmony, specializing in teaching children, presented several of her pupils in recital at her studio in New York on March 22. Those appearing were Edgar Alspach Riley, Mimi Margolin, Hugo Knezevich, Cornelia Bailey, Frieda Cooper, Gil-

lian Bailey and Mina Knezevich, who presented a program made up of numbers by Bach, Schumann, Chaminade, Chopin, Sinding, Grieg, MacDowell, Gade and Burgmuller, given in a manner that showed careful training and technical equipment and reflected credit on their able mentor.

Mrs. Gaillard, who has been endorsed by Ossip Gabrilowitsch, Ernest Schelling, Olga Samaroff, Clara Clemens, Marion Rous, Dr. Percy Goetschius, Harold Nason, and many other prominent musicians, is one of the foremost teachers in New York today specializing in teaching children. She enters some of her pupils in the Music Week contests each year and they have many medals and awards to their credit. This year she plans to enter Hugo Knezevich, Frieda Cooper and Mina Knezevich, one of the above group.

Mrs. Gaillard is a staunch supporter of the so-called "old" method of teaching piano, and insists that a thorough technical knowledge is essential in preparing students for a musical career.

**Ysaye Appreciates the Hart House Quartet**

It is unusual that great artists turn critic. When they do so what they have to say is worth reading because it is sure to be authoritative.

Eugene Ysaye published in L'Action Musicale, Brussels, January, 1930, an estimate of the playing of the Hart House String Quartet. It reads as follows:

"The Hart House String Quartet of Toronto, Canada, while passing through Belgium on their way home after a concert tour, stopped off at Brussels expressly for the purpose of giving me the joy to hear again the quartets by Franck and Delussy (two pillars of my faith) and to which these artists added the 15th quartet by Beethoven! . . . It became an evening of enchantment for me, and I will never forget the profound sensation I experienced in listening to these works played with an incomparable mastery, an ensemble of an almost unique perfection, which one would have to go back to the time of Joachim's original quartet to equal."

"The perfect taste, the style, strict observance of the prescribed nuances, the rhythm, warmth, clarity, power,—nothing was lacking. As the members of this quartet are in the fullness of their youth, my enthusiasm equalled my surprise, for I feared that the tempering, control, and forethought might be lacking, but fortunately, these indispensable qualifications were all present. Whether it was the first violin, or the answers and imitations of the others, I could but applaud and thank them for the joy they gave me and for the memories awakened in me through their masterly interpretation. I do not cite these impressions for the sake of advertising these superb artists on their career, which foretells itself brilliantly,—and which they do not need; but I do it because the spirit of Beethoven, Franck and Debussy was there,—and to speak about them,—evoking and exalting their genius, which does me good, and consoles me in my old age."

**Witmark Notes**

The Majestic Hour on March 23 featured John McLaughlin's new song, At the End of the Day With You. This number was sung by Redferne Hollinshead and Muriel La France, supported by the Majestic Male Quartet. It is published in the Witmark Black and White Series.

Allan McQuhae, well known Irish tenor, sang Thine Alone on General Motors Hour recently.



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## German Grand Opera Company Presents Walkuere in Los Angeles

LOS ANGELES, CAL.—On March 12, the German Opera Company, playing at the Shrine Auditorium, gave the second opera of the Ring Cycle, Wagner's Walkuere, before a crowded house. The famous Wagnerian soprano, Johanna Gadski, who is said to play the Wagnerian roles exactly as conceived by Wagner himself, appeared for the first time in this run, playing her old role of Bruennhilde, in which she, as in younger days, achieved triumph after triumph. An ovation followed her valkyrie cry. Johannes Sembach as Siegmund and Juliette Lippe as Sieglinde were applauded for the ardor of their work in the love story. Juliette Lippe is of commanding presence, with a voice of beautiful timbre, fully equal to the demands of a Wagnerian role. Gotthold Ditter again scored as Wotan, and Sonia Sharnova, as Fricka, was good both vocally and dramatically. The scene between her and Wotan was thereby given greater significance than usual. B. Challis, as Hunding, was excellent. As usual the ensemble of the Valkyries brought forth tumultuous applause. Ernest Knoch, conductor, rightfully shared the honors with the singers.

Thursday evening, Mozart's Don Juan, the gay and debonair philanderer, drew another big audience which delighted in Mozart's rippling melodies. Franz Egenieff was billed in the title role, but owing to illness was unable to sing, and his place was taken by Richard Gross, who sang the name part in the Flying Dutchman. He evidently was perfectly at home in the part, handling the scenes with a deft touch. He was particularly good in the champagne song, in the second act. Leporello was very cleverly depicted by Carl Braun. His comedy was excellent. Margarethe Baumer, as Donna Anna, was applauded for her singing of the aria in the second scene. The trio with Donna Anna, Donna Elvira, played by Edna Zahn, and Don Ottavio, sung by Joseph Lengyel, also scored. The latter scored again in his aria, Trocken die Heissen Thraen. Milo Miloradovich as Zerline had an attractive role of which she made the most. Ernst Mehlich conducted with skill and shared the honors.

Friday night the third opera of the ring cycle was given, Siegfried, with Johannes Sembach in the title role. Siegfried comes close to being a one man performance, and the music is especially difficult, but Sembach dominated the performance, triumphing vocally as dramatically. Wotan disguised as the Wanderer, sung by Gotthold Ditter, and Mime, sung by Alexander Larsen, were both excellent. Sonia Sharnova was Erda, and Edna Zahn, the bird. Bruennhilde—Mme. Gadski—did some authoritative work. The

duet with Siegfried was beautiful. Ernest Knoch conducted.

Saturday night Tristan and Isolde was the offering, with Karl Jörn as Tristan, and Juliette Lippe as Isolde, Ernst Mehlich conducting. Lippe was impressive in the opening scene. Jörn and she also scored in the second act. In the third act they were hampered by the "cuts" and the effectiveness was not so great. The Kurwenal of Richard Gross and the King Marke of Laurenz Pierot were good. Sonia Sharnova was exceptionally fine as Brangaene. The orchestra, however, was the bright and shining star of the evening.

The closing opera of the Ring Cycle, Götterdämmerung, was given Sunday afternoon before a packed auditorium, in spite of the weather. Johanna Gadski as Bruennhilde was the high-light of the performance. In response to the inspired performance of the star, the whole company rose to great heights and gave a wonderful performance. Ovations, cheers and bravos marked the performance. Siegfried was sung by Rodolf Ritter, with satisfying dramatic fire. B. Challis substituted for Carl Braun as Hagen, and was excellent. Juliette Lippe as Gütrune and Sonia Sharnova as Waltraute scored, as did the three Rhine Maidens, who again appeared. Gotthold Ditter played Gunther. Ernest Knoch conducted.

Under the management of L. E. Behymer, Sigrid Onegin appeared as the twelfth event of the Tuesday night artist series, with Herman Reuter at the piano. The singer's art was impeccable, and her voice as nearly perfect as a string of matched pearls. The most striking number offered was the last, Rossini's aria from La Cenerentola, Nacqui all' affano, which, while written for contralto, requires all the floridity of a coloratura. Mme. Onegin is said to be the only contralto who is able to include this in her repertoire. Her singing of it was a triumph of vocal art and she received an ovation. Herman Reuter was not only an admirable accompanist, and showed a beautiful touch and an excellent technic.

George Leslie Smith and James V. Petrie presented Nyiregyhazi, pianist, in a joint recital with the Yucatan Quintet at the Philharmonic Auditorium on March 14. The Woman's Lyric Club, under the direction of J. B. Poulin, gave the second concert of their twenty-sixth season at the Philharmonic Auditorium, March 7, assisted by Fred Scott, tenor; Gertrude Warren Barry, contralto; soloists from the ranks of the club, and Mrs. Hennion Robinson, accompanist.

Olga Steeb gave a recital at U. S. C. for the benefit of Phi Mu Epsilon. The pianist's program consisted entirely of numbers by Bach and Mozart.

The Pro Arte Quartet appeared at the Biltmore under the management of Genevieve Gray. The Borodin and Ravel quartets were the triumph of the program.

Richard Buhlig's first of a series of lecture recitals at the Beaux Arts Auditorium was on Bach.

The Hollywood Conservatory presented Ruth Campbell, pupil of Grace Waugh Bowman, in a dramatic recital at the Conservatory Auditorium on March 13, and a general recital was given by pupils from all departments on March 10.

The Artists Students Endowment sponsored a program at the Hollywood Knickerbocker by three young artists, Lester Spencer, violinist; E. Ruth Donegan, soprano, and Graham Edmondson, pianist. The aim of the endowment is to provide free scholarships for all deserving young musicians of great talent. Dr. Leonard Siever of Pasadena is president.

Clarence Mader, organist of the Immanuel Presbyterian Church, gave a free organ recital on March 15. Bess Daniels was scheduled to leave for Chicago on March 20 to attend the exhibit of the Oxford University Press, of which she is the Western representative of the music department.

The Pro Arte Quartet was presented to the public at the Public Library through the generosity of Mrs. Elizabeth Sprague Coolidge.

Rodzinski, popular Philharmonic conductor, has been engaged to conduct Salome and Tannhauser for the Los Angeles Opera Company.

The Pro Arte Quartet played March 15 in the Sunday afternoon chamber concert series in Pasadena.

Erno Rapee, well known motion picture conductor, is under contract for several years to Warner Bros. and the First National Studios.

Edrio Millar has been engaged as premiere ballerina for the coming Los Angeles Opera season.

Mr. and Mrs. George Liebling entertained with an informal studio recital in their studios at the St. Francis Hotel, featuring Mr. Liebling's compositions. William Johnston and Mme. Loeffler-De Zeruba were the soloists.

B. L. H.

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### Paris Under Spell of Paul Robeson

(Continued from page 5)

out of his way to make the displays of virtuosity so dear to many a dashing pianist, never fails to delight by his poetry, imagination, and beautiful tone quality. He was recalled to the platform many times by a large audience, which recognized the perfect artistic adjustment of the style of performance to the composition performed.

The American pianist, Frances Nash, has won a large following in Paris, where she frequently plays. Her performance of the solo part in Chopin's E minor concerto with the Lamoureux Orchestra under the direction of Albert Wolff, added greatly to the high esteem in which she is held by French audiences. She has power as well as finish and delicacy, and she was repeatedly recalled to the platform by prolonged applause.

#### AMERICANS' SUCCESSFUL DEBUTS

Selma Davidson, a young American pianist and an artist pupil of Marguerite Melville-Liszewska at the Cincinnati Conservatory of Music, played at the Students' Atelier Reunion in Thurber Hall, Paris, and proved to her delighted audience that her recent praise from the Berlin critics was well merited. The large audience insisted on several extra numbers. Her technic is excellent, her tone rich, and her musical intelligence is high. She should go far with the unusually good preparation she has had. Reversing this order of appearances another young American pianist, Carol Moreland, won golden opinions from the audience at the Students' Atelier Reunion before going to Berlin, from whence press notices have just come to hand which confirm the Paris verdict. This young lady has the attraction of a stage personality which enables her to hold the attention of her hearers. More will yet be heard of her, if all the signs do not mislead.

Two American violinists have appeared of late before the Parisian public. First came Harry Melnikoff, who was heard with great enthusiasm. He will permanently win the ear of the public here if he returns from time to time and keeps his name in evidence, for he is equipped for the fray. The same may be said of Louis Krasner, who also played in the Gaveau Hall to a much larger audience than he had at his first concert last year. He played a long and not very interesting sonata by Pizzetti, which showed that the young artist was more desirous of establishing himself as a serious player than as a mere virtuoso aiming to capture applause from the crowd. He was compelled to add several extra numbers at the end of the program.

A charming young lady from Finland, Kerttu Wanne, gave a violin recital in the cosy hall of the Ecole Normale and gave great delight to an audience of international character such as one finds in this particularly cosmopolitan city. Was that strange language in evidence at this concert Finnish? At any rate, the artist herself spoke the international language of music with her violin, and spoke it fluently. She was rapturously applauded.

#### CHERNIAVSKY TRIO VISIT PARIS

The Cherniavsky Trio, consisting of the three brothers who have circumnavigated the globe several times and played in thirty-six different countries, made their first appearance in Paris at the Ecole Normale on March 13. The perfection of ensemble of this trio is remarkable, and the three works which constituted their program could not have been played with better unity of accent, expression and spirit. With a Guarnerius violin, a Guarnerius cello, and a Steinway piano, it was but reasonable that the Cherniavsky Trio should produce beautiful sounds.

An English teacher of the piano and of musical interpretation, Lilius Mackinnon, gave an admirable lecture in almost perfect French at the Ecole Normale, on the advantages of a good musical memory and how to acquire it. She was listened to with the closest attention, and many questions were asked and answered at the end. Miss Mackinnon is about to visit the United States, where she will doubtless find very many interested students of music who would gladly learn something about the often very tricky subject of musical memory. She related many anecdotes about Liszt, Rubinstein, Carl Tausig and other pianists whose memories were considered marvelous at a period when it was the custom for performers to use the printed pages in public.

A new organ of generous proportions has been installed in the new Pleyel Hall. It is built by the well known French firm of Cavaillé-Coll, the builders of so many French organs. Marcel Dupré was chosen as the recitalist, and his success was so great that he was compelled to add three extra numbers. It must have been gratifying to the artist to receive applause. In the services of the church his playing is heard in stony silence though it is none the less appreciated. The organ has many orchestral devices which are not found on cathedral organs, but which are no novelty to ears familiar with the weird and wonderful effects obtainable on the theater organs in the United States. Pierre Monteux and other conductors who appear as guests at the Pleyel Hall can have no excuse now for neglecting classical works by the great masters who wrote organ concertos with orchestral accompaniments.

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# PIANO AND MUSICAL INSTRUMENT SECTION

WILLIAM GEPPERT, Editor

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## EXPRESSIONS

### An Object Lesson in the Past History of the American Piano Company That Points the Way to Its Future Successful Reorganization— Two Articles That Illustrate the Importance of the Piano in Music and Its Inevitable Continuance as a Musical Necessity

*There is much that is encouraging as regards the piano and its future.*

The piano talks that have been presented as to the past of the piano and as to the future is bringing many arguments pro and con that are interesting. Much that has been said in this department of the MUSICAL COURIER is reflected in these controversies, and it is, seemingly, furnishing good publicity for the piano itself.

Controversies bring about the attracting of the attention of the masses, and in that the piano is receiving much, even though what is said is condemnatory of the instrument. *Those who have faith in the piano have the better of the argument.* It is a shadow in comparison, but it is something like the controversy that now is on regarding the 18th Amendment. The attempts to depreciate the piano as a commercial proposition have been fostered by the piano men themselves. When piano sales began to fall off the piano men proclaimed to the world that the piano was dead. Those piano men, however, who had carried on their business along lines of profit making and creating name value have been able to withstand the shocks that have had much to do with the public arriving at the same conclusion.

Had piano men, right at the start, concentrated on the piano and not been led into unprofitable paths of radio selling, the piano sales would have maintained probably 50 per cent. more than the past two years have shown. The fact that The American Piano Company in 1929, in the efforts to liquidate the immense inventories that the great combination carried, sold, it is said, over nine million dollars worth of pianos.

#### Near the Peak

Let the mind of the piano man look upon this from the point of view of the fact that *the people bought these nine million dollars worth of pianos.* It is said that the retail sales of The American Piano Company for 1929 were six and one-half millions of dollars, and the wholesale business amounted to two and one-half millions. Taking the peak year of The American Piano Company, which is said to have been fourteen millions of dollars, we find that The American Piano Company, during 1929, in the face of the conditions surrounding the piano and its distribution, was within five millions of the peak.

*Does this not prove that people bought pianos even during the distressing days of 1929? Does it not hold out comfort to those who have held their faith in the piano as a commercial proposition? Doesn't the musician realize that the piano had to be bought by the people, and does it not bring forth the fact that music has created that demand?*

Granting that the sales of The American Piano Company were forced, the fact remains that *the people bought the pianos.* The divergent view points of the people as regards the piano are rather interesting, but here are two striking illustrations of these viewpoints.

The following article from the Seattle Post Intelligencer of recent date by Everhardt Armstrong gives some interesting thoughts that the musicians and piano men can absorb to advantage:

#### Piano and Radio

*Genie-like, we summon symphonies out of the air.*

Thanks to radio magic, it is as easy nowadays to flood our homes with harmony as it is to flood them with light—by merely pressing a button. But no pressure of buttons will ever teach us to appreciate the beauties of great music. And for this reason it is well to remember that the radio, instead of supplanting the piano in the home, should give that instrument a new dignity and importance.

Elementary study of the piano lays the foundation of musical culture. Take the pianos away, and within a generation audiences for all that is fine in the tone art would all but disappear. For in the matter of art appreciation, a little learning is certainly an admirable instead of a dangerous thing.

The piano opens up the whole romantic kingdom of music. One need not master it to acquire insight into the structure of all music and the significance of compositions in the various forms. Wagner was no performer, yet he always sat at a grand pianoforte when composing his deathless music-dramas. The instrument was his orchestra in miniature, on which he experimented for the effects he later achieved on the vaster canvas of the actual orchestra. Beethoven comes closer to us if we can even pick our way through his easier sonatas, or study his symphonies in a piano transcription. Thus do we acquire first-hand understanding of great works, and when we hear them in the concert hall or over the radio our appreciation is infinitely deepened.

Many bland individuals who couldn't tell the difference between a major and a minor scale attend concerts and apparently enjoy them. But it is safe to say that such potential musicians would heighten the pleasure they find in Bach or Brahms, say, by devoting a little time to study. The musical amateur, in fact, is to be warmly encouraged rather than despised. For the amateurs, who know how things are done, are invariably better judges of music-making on its higher levels than musically unlettered enthusiasts, who too often yield to the allurements of showy mediocrity.

It is as absurd to argue that because we can hear sonatas over the air all study of music, save by budding professionals, should cease as to argue that because news is now broadcast successfully by the living voice we should no longer teach our children to read.

Study of the piano, of the violin, and of singing, by thousands of individuals with no great talent, but a genuine feeling for music, has in the past built up our concert audiences; and such study will continue to build up audiences not only for the concert hall, but also for the best that comes over ether waves in this day of mechanical genius that brings the sensitive art of a Leopold Stokowski or a Molinari to the most remote outpost of civilization.

Good music is to be had on easy terms, thanks to the achievements of science; but a capacity to enjoy that music must be kept alive by an unabated interest in music study in the home.

#### Old and New

There is another point of view that is interesting in view of what Mr. Armstrong said that may be seed for a continuance of the idea that the piano has met with the Great Adventure. It is along the line of arguments of the pessimists and brings to the surface the difference in the old times and the present time. It gives rise to the thought that in the days referred to in the article that follows, the piano men of those days were musicians. Old timers will recall that the man who went into the retail piano business must be musical or he would not be looked upon as a competent man to select a piano for the purchaser. In modern times these conditions have changed. Let us follow what is said along these lines:

#### I DARE SAY

*Wherin We Mourn the Passing of the Piano*

By FLORENCE FISHER PARRY

A little over a year ago a certain speculator told his broker to put in an order to sell his "American Piano" at 75. He still has the American Piano. It is now around 13.

It has been one of the stocks which has taken no part in the progressive bull market of 1928. It looks as if the piano is going the way of many of our dearest traditions; that, no longer enthroned as the family's most priceless possession, it is replaced almost altogether by the automobile and the radio, and that its tones are soon to be drowned by that even sweeter sound to youth, the whir of the privately owned airplane.

Not so long ago, a piano was the first thing one "saved" for, the proudest guarantee of substantial success. "They bought a new piano" was the town's admission that

"they" were about to enjoy the gracious benefits of a musical leisure.

No sooner did the children start to school than the parents, by hook or crook, got them a piano and started them to "taking" music lessons. "And has she started 'taking'?" was a question as much in order as "And has he started to fly?" will be in a few years. At least one girl in every family was singled out to be the "musician," and it was little short of heathenish if, when she was finally "through school" she was not sent off to "finish" in music.

Meantime, the piano stood, polished and proud, in every waiting parlor. For soon the musical education would be completed, soon "she" would be coming back to stay, to give piano lessons, then play for the church choir. The piano tuner would arrive in town in time to give the piano a good "going over," and the neighbors would be invited in to hear a "private" recital.

One day last week I went to see the first piano which our town had ever known. Nearly seventy years ago an anxious, troubled father took a long and costly trip all the way to Philadelphia for the express purpose of buying this piano for his sightless child. He was a busy man, this father, and a frugal one, for money then was scarce. The timber stood uncut, unvalued, over his wild hills, and the black wealth of coal beneath his wooded acreage was not yet even dreamed of as necessary fuel.

It was hard enough to scrape one dollar against another, those meager days, let alone buy a piano! But this father—or perchance it was the heartbroken mother, I don't know—must have had a poet's soul, a soul of infinite understanding. Their child was blind—so what they asked themselves could they supply him with which would light his darkened world more ecstatically than music?

So presently the piano came—the best piano made—all rosewood and white ivory, its square, ample dimensions wrought by artisans who know the wizardry and poetry of wood and strings and felt and ivory. And the blind child was placed before it—and suddenly his world was lit with a radiance more luminous than the sun.

I can remember other families, too, who, carefully counting the cost of clothes and fuel, and to whom creature comforts were sparse and luxury unknown, still did not reckon it extravagance to possess themselves of the costliest piano made, nor hesitate at spending small fortunes upon the musical education of their children.

But now!—mute, loose-stringed, rusty even, the piano takes up crowded, begrimed space in some cluttered corner of the room—an elephantine piece of furniture, a place to drape a scarf, or place a pretty frame or vase, or gather 'round for college songs or jazz, when a rare evening must needs be spent at home.

But over there in the popular corner stands the radio, the shrine of every household. From its tireless horn jumble and scratch the fooball scores, the stock quotations, lectures, concerts, jazz—jazz—jazz.

"Oh tune off that old piano solo! Who wants to hear a piano! Get the Whoopee Celebrators or the Red Hot Cake Eaters! Say, mater, have a heart and store that junk of a piano on the third floor, will you, and give a fellow room to dance. Gee, what's the sense of a piano anyway, when you can get all the music you want without lifting a hand! I wish I'd gotten a trap drum instead of a saxophone! It wouldn't take up near the room of that old rosewood coffin, and does it make whoopee! Wow!"

Ah, I'm glad that it was 70 years ago, now that the little lonely boy waited with closed eyes for his papa to return from Philadelphia!

I couldn't bear to think of him sitting now, in this same room, his acute, bewildered ears stunned by the high discord of caterwauling voices and rasping, screeching jazz. What place for him here, that little shrinking figure, what room for dreams and images which, to the blind, must "play to the spirit ditties of no tone?"

Better far that it was these 70 years ago that the rosewood Steinway took its stately place upon the parlor carpet. Then the room was fragrant with the must and blue fog of a great log fire. Then the crisp snow outside crunched with the steps of reverential neighbors, come to see the marvelous new gift. Then sleighbells mingled their frosty notes with the single startled bark of a puzzled dog, as a little boy, to whom the dark world seemed suddenly on fire with unearthly glory, laid his trembling hands upon the white, cool keys, and brought forth his first shy, groping melody.

#### The Fundamental in Music

This article is rather depressing. There is much truth in it. Some may question the utilizing of such an article, for the old, old saying "Times are different" is apparent on all sides. Yet, in behalf of these articles that are reprinted herewith there is presented the fact that the piano is the fundamental in music, and music can not live without the piano. *The most interesting thing at the present time as regards the piano is the increased number of sales that are being made.* If during 1929 when the world at large was, seemingly, attending the funeral of the piano, The American Piano Company was selling pianos day after day until the total

## Piano and Musical Instrument Section

amount of sales is said to have been nine millions of dollars.

The pessimists in the trade will rebound to this statement by asking why The American Piano Company sold so many pianos and yet lost money. Those who are familiar with the methods employed in the selling of those pianos can point out without difficulty the reason why the sales showed no profit, and that in the excessive overhead brought about through extravagances and expensive methods that were not necessary and which could have been saved and a profit shown.

### The Market for Pianos

There has been no statement issued, up to the time this is written, regarding the affairs of The American Piano Company, but the fact that the company did sell the millions of dollars worth of pianos in 1929 which it is said to have sold, indicates what a valuable property this institution is. It means great deal as to what will happen in the disposition of the effects of this great organization. If Mr. Foster and Mr. Armstrong could be induced to act as the heads of the American Piano Company, and the distribution methods of the company restored as of old, there would be a rejuvenation throughout the country among the retail piano dealers that would mean a revival of retail selling that would prove the piano can be sold if those who do the selling would concentrate, throw aside the slavery that has been built up through the radio and its profitless returns. They will find that even though times have changed during the past seventy years and conditions of living are so different, the people must have pianos, for music has grown to the point that the piano is absolutely necessary, and if the piano be buried and the funeral services over, music would die also. Therefore, let piano dealers absorb what has been reprinted here from other writers, and fix their minds upon the piano meeting present day conditions of living as any good business man will in any commercial line, and the piano will be found to be a very lively old infant.

WILLIAM GEPPERT.

### An Era of Economy

"The real effects of the recent stock market crash," said a prominent New York piano executive last week, "are just now being felt. In the juggling of stock values, there was really nothing that affected the physical assets that stood behind the paper symbols. Nor according to government reports on income taxes, were the reported losses nearly so devastating as people have generally been led to believe. In other words, while a number of small speculators were completely wiped out and even some of the larger operators hurt financially, there has been a general exaggeration of the real facts. ¶ However, as far as the retail piano business and indeed, retail business generally is concerned, the real harm done by the Wall Street flare-up was the psychological effect on people as reflected in their expenditures. Today the retail buyer is 'poor minded.' He has a poverty complex that makes him reluctant to spend much even for necessities. In the piano business this is carried out by the number of piano prospects that are frankly 'bargain hunters.' In other words, four out of every five piano prospects are looking for a used piano of good grade, costing as a limit about \$350. Many of these can be brought to see the advantage of purchasing a new piano of modern design, but the initial prethought is something that must first be overcome. ¶ Frankly, I believe that this condition of mind has been brought about through reading about stock valuations. It is almost a fashion among many people to claim to have been 'burnt' on the Street, when as a matter of fact their losses were negligible or non-existent. I do not think that this condition will last very long, but right now it does exist, and certainly is one of the things that are holding back the normal flow of piano sales."

### Pacific Coast Convention

Advance information regarding the 1930 Convention of the Western Music and Radio Trades Association, indicates that there will be a large attendance. This convention is to be held in the Hotel St. Francis, San Francisco, June 25 and 26. These, in addition to June 27, are the dates of the Radio Pre View, to be held at Hotel William Taylor, in the same city. The Pacific Radio Trade Association

is actively assisting in co-ordinating the two gatherings, so that dealers and manufacturers can comfortably attend both. Ernest Ingold, president of Ernest Ingold, Inc., is President of the Western Music and Radio Trades Association, and B. P. Sibley, president of the Western Piano Corporation, is secretary. A. H. Meyer is president of the Pacific Radio Trade Association.

### American Piano Co. Reorganization

It is officially reported that a plan for the reorganization of the American Piano Company has been filed with the Irving Trust Co., receivers in equity, by the preferred stockholders' protective committee. This committee is headed by George G. Foster, formerly chairman of the Board of Directors of the old company, and comprises in its membership William B. Armstrong, George L. Eaton, Richard W. Lawrence and W. Lee White. ¶ The plan proposes the purchase of assets now held by the Irving Trust Company and provides for two classes of stock. Class A stock, of which 240,000 shares will be issued, will be without par value, non-voting, but sharing on an equal basis without preference in all dividends. There will be 742,708 shares of no par value Class B stock, in which the entire voting power shall be vested, and of which 720,000 shares will be placed under a voting trust for ten years. It will share equally, without preference, in the earnings. In the event of liquefaction or distribution of the assets of the new company, Class A stock is entitled to satisfaction to the extent of \$10 per share prior to any payment made holders of Class B stock. All moneys remaining after the payment of \$10 per share on Class A stock shall belong to Class B stockholders. ¶ The company plans to issue \$700,000 of first secured 7 per cent. one year notes, and \$600,000 of 6 per cent. five year debentures. To meet the estimated cash requirements of the plan a syndicate is being formed with George G. Foster and William Dewey Loucks as syndicate managers. The syndicate will agree to purchase the \$700,000 of first secured notes, and underwrite the offering to the preferred stockholders of \$600,000 debentures with the shares of Class A and Class B stock which go with the offering, and also to underwrite the purchase of certain assets for \$450,000 cash. ¶ Preferred stockholders in the old company are entitled to receive in exchange for each share now held, three shares of Class A stock in the new company. For each share of preferred stock deposited under this agreement there will be issued a warrant entitled the holder upon payment of \$10 to receive \$10 face value of the debentures and one share of Class A stock of the new company. This warrant is optional and without obligation.

### Unemployment and Installments

The unemployment situation, regarded in some circles with serious concern, is not, according to President Hoover, a very critical matter. As far as can be ascertained, the present unemployment situation means for the most part that those lines of trade usually affected by a slump during the winter months have been harder hit than usual due to the cessation of building. On March 7, President Hoover issued the statement that the effects of unemployment would be overcome in sixty days. Counting on the calendar this means May 6, to take the President literally. ¶ The situation has not affected the piano business as seriously as some other lines. At the same time it has served to point out an object lesson. For some time back antagonists of the extension of the instalment method have been pointing out that the system of itself encouraged extravagance and the unsafe mortgaging of future earnings. Those retailers selling articles on the deferred payment plan when the articles so called presented a big risk element are reaping the reward of their folly. Merchandise of the "immediate use" type, that is to say like articles of clothing or other merchandise likely to suffer immediate deterioration upon use is not properly of the instalment type. There is no margin of safety for the seller in the event of repossession—the seller must collect in full in order to make a profit. Contrarily, it emphasises the fact that the piano represents the finest instalment investment in the world, enabling the seller as

it does to operate along safe lines, and holding the value of piano instalment paper, in discounting, at a high level.

### School Orchestra Bulletin

The most recent publication of the National Bureau for the Advancement of Music, in its campaign to develop instrumental music in the schools, is a "Graded Survey of Music Material for School Orchestras" by Victor L. F. Rebmann, Director of Music in the Public Schools of Yonkers, New York. This 60-page booklet lists some 1,600 different compositions, carefully graded as to difficulty and classified as to type, so as to be most helpful to the school music supervisor, teacher and instrumental director who will use it for reference. It is published by the Bureau as an aid to the music supervisors' Committee on Instrumental Affairs, of which Dr. Rebmann is a member, and C. M. Tremaine, director of the Bureau, is secretary. ¶ The new booklet is a revision and substantial enlargement of an older list compiled by Dr. Rebmann some five years ago and containing only about one-third as many numbers as the present collection. The new edition is well furnished with definitions of the grades included, of the groupings as to type, and with a key to publishers and material issued in collections. The original list was submitted as a report of the Committee on Instrumental Affairs and reprinted by the Music Supervisors Journal. ¶ The booklet is free in single copies upon request and is furnished at actual printing cost for duplicate copies.

### A Novel Publicity Effort

The A. B. Clinton Company, Wurlitzer representative in New Haven, Conn., has been getting excellent results from a broadcasting venture started over a year ago. In connection with the station WDRC and with the cooperation of the Connecticut Child Welfare Association, the company has been putting on a series of Saturday morning radio programs featuring the young music students of New Haven and the vicinity. Sterling V. Crouch, who is musical director of the station and also a stockholder in the A. B. Clinton, is in direct charge of the feature. ¶ Some time ago he came to the conclusion that the broadcasting of a children's hour, with budding musicians as the artists, would have a beneficial effect upon the interest in all classes of music instruction among the young children of the community, and also stimulate them to greater effort in music study. It was decided to invite one of the prominent teachers to bring a group of her pupils to the broadcasting studio and put them on for a short program. The plan worked admirably. More than one thousand children have played or sung before the microphone at WDRC in a little over a year and these pupils represent many of the leading teachers of the city. ¶ Once a month a diversified program is presented at which various musical instruments are used, and also, at which there are vocal numbers. On all the other Saturday mornings throughout the month the programs are devoted exclusively to the piano. One of the features of the programs is a short talk given by Miss Elsie Roberts, representing the Welfare Association. The set-up of the programs is interesting, in that the first part of the hour is devoted usually to beginners—children from six to ten years old. Following this there is a short talk and the latter part of the program is given over to the more advanced pupils. Two grand pianos have been donated for the broadcasts, a Wurlitzer and a Krakauer, both of these instruments being represented in New Haven by the Clinton Company. ¶ As far as records are available, apparently, this is the first time that a promotional activity of just this sort has been undertaken by any retail music merchant. It is obvious that it is a plan which can be put in operation by any retail merchant in any city where there is a broadcasting station and it will, undoubtedly, be especially easy to carry out a plan of this kind in cities where there are comparatively small broadcasting stations, although it is quite probable that many of the larger stations would be very receptive to the idea of a Saturday morning program such as is being sent out by WDRC. Everyone who is conversant with broadcasting knows that the time on Saturday mornings is not in very great demand for broadcasting under commercial sponsorship. It is quite possible that in some cases it would be interesting to a broadcasting station to put on programs of this kind as a sustaining feature of the station. In other cases, the time might be obtained by a local merchant at very nominal expense. ¶ Broadcasting has been used in various ways by music merchants. The Houston, Texas, Piano Club recently

## Piano and Musical Instrument Section

put on a very effective series of talks over the local station on two subjects, "The Richest Child Is Poor Without Musical Training" and "The Piano Is the Basic Instrument." This was handled in a cooperative manner by the merchants joining in covering the expense. Whether the broadcasts of children's hours should be conducted as a cooperative activity or whether it is something which one merchant in a locality can utilize to better advantage is something which the merchants might take under consideration. ¶ Mr. Couch, in discussing the very important subject of "how it works out," said: "In the beginning, I was very uncertain as to the reaction among the music teachers and, at first, I had to urge the teachers to try out the plan. After the broadcasting got under way there was a complete reversal of this situation and I have now applications from teachers for time for their pupils which will cover the period until late in May. What this thing does is to build up a very fine feeling of cooperation among the teachers. It is increasing interest in the study of the piano on the part of young children. In all cases the parents are very anxious to have their children appear in these programs. I receive a great many letters from young piano students such as one which came in this morning from Chester, Connecticut, giving me the name of her teacher and expressing a desire to play on one of the programs. A very large number of letters are received every week from youngsters who listen in and the entire plan has stimulated many young music students to an extent we could not have believed possible at the beginning, and, incidentally—purely incidentally, you understand—the activity does result in the sale of pianos." ¶ It should be pointed out that an activity of this particular kind not only does not interfere in any way whatever with the work which is being carried on for piano class instruction in the public schools, but can be utilized as a very important assisting factor in this work.

Delbert L. Loomis, executive secretary of the National Association of Music Merchants, was a recent guest at one of these programs and gave a short talk expounding the value of the work.

### O. W. Williams Dead

O. W. Williams, who for many years represented the Shiller Piano Company in the East, died on March 13 at his home in Philadelphia following a

lingering illness. The late Mr. Williams was a well known figure in piano trade circles. A real piano man of the old school, he was respected and liked by all with whom he came in contact. He was a brother of W. B. Williams, who until a few years ago was general Eastern representative for the Hadendorff Piano Company, with headquarters in New York City.

### Radio Talks on the Piano

The educational value of the piano is being presented attractively by Sherman, Clay & Company in their daily hour over KFRC, San Francisco. The big music house gives a news value to the music it broadcasts. If an opera company is coming to San Francisco, the Sherman, Clay & Company's hour gives what is described as a "preview" of some of the best music to be performed by the company, together with an educational talk regarding the compositions and a few words about the composers. If a great artist is coming, Victor and other records are broadcast of some of the numbers he or she is to sing. "Pre-views" are given for some of the symphony concerts and in every case the music broadcast has distinct educational value. The music also is tied up with instructive talks, to familiarize listeners with the works and their composers. ¶ In some of the talks, leading educators are quoted regarding the educational value of the piano. Each family is urged to give the children the advantage of studying this, the most important instrument for educational purposes. "Every family should have at least one piano in the household" the public is told. The music broadcast in the Sherman, Clay & Co.'s daily hour on the air is never of a cheap or trashy nature. It is usually classic or semi-classic, but it is music also that has a popular appeal by reason of its beauty. Most of the broadcasting is from records, but sometimes good local artists also go on the air for Sherman, Clay & Co. Thousands of letters have been received from members of the public to express appreciation of the educational advantages offered by the programs and also of the good music broadcast. The enthusiastic endorsement of the piano, broadcast so frequently by this well known music house, is helping to revive the belief that a family without a piano is not offering full cultural advantages to the children and young people of the household.

# Rambling Remarks

"Controversy equalizes fools and wise men in the same way,—and the fools know it."

—OLIVER WENDELL HOLMES.

### Nahum Stetson—An Appreciation of His Life and Work in Fifty-three Years of Service With Steinway & Sons

The Rambler received the information of the resignation of Nahum Stetson from Steinway & Sons as Secretary and member of the Board of Directors with regret, for in the giving up of his work of fifty-three years with Steinway & Sons, Mr. Stetson must do this with depressed feelings. Yet with the relinquishing of the work that had been so much pleasure to him for the past fifty-three years, he must feel a void that will be hard for him to fill.

Mr. Stetson was one of the most important men the piano business has known. It was said of him by one of the best known men in the piano industry and trade that Nahum Stetson was the greatest retail piano man ever known. The Rambler has been his intimate friend for over forty years, and for thirty years closely associated with him in discussions and retrospective views of piano affiliations, advancements, and all that goes toward the betterment of the piano as a musical instrument, and the difficult distribution of the products of the Steinway pianos.

It may be that there are those who will look upon this statement as without grounds, for the general belief is that it is easy to sell Steinway pianos. The selling of Steinway pianos is founded on quality and the protection of the name value. This to Nahum Stetson always has been a religion. It has obsessed him to the point where he gave his whole life to the Steinway piano.

### Work and Loyalty

Mr. Stetson will find it hard to disassociate himself from his desk, but always will his mind be upon the object of his life's work. Mr. Stetson, always an indefatigable workman, was at his desk day after day, month after month, year after

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BEHLEN, H., & BRO., 10-12 Christopher St., New York. Stains, Fillers, French Varnishes, Brushes, Shellacs, Cheese Cloths, Chamois, Wood Cement, Polishing Oils.

## Piano and Musical Instrument Section

year, at eight o'clock in the morning. His first thought was the taking care of the representatives of the Steinway piano throughout the country. It was his duty to apportion the products of the Steinway plant to the dealers. The loving care that he bestowed upon the shipping cards was like unto the Bible to him, and if he could not supply the demands of the representatives, The Rambler has seen tears in his eyes, because each representative was a personal friend, and this was the underlying cause of the great friendship that existed as between Steinway & Sons and those who sold the Steinway pianos in the various territories allotted to those who held franchises.

It was this loyalty, this honesty, this great love for the Steinway piano that made Nahum Stetson an outstanding figure in the progress and the building up of the Steinway name during the past more than half century of his loyal attachment to any and everything that had a reflection through the wonderful name Steinway.

Mr. Stetson in his early days was a remarkable retail salesman himself. Beginning fifty years ago, or thereabouts, he had charge of the retail selling of Steinway pianos in New York City. There was established many years ago N. Stetson & Company, in Philadelphia, and The Rambler is glad to know that Mr. Stetson will retain his interests in the Philadelphia house that represents the Steinway in that territory. This will prove a connecting link and give him that relief that is created through the void that comes into his life in the giving up of his duties with Steinway & Sons in New York City.

### Training Salesmen

It would be hard for Nahum Stetson to retire and seek other lines of interest to occupy his mind, for starting in from his early days when he was young and hearty, his love for the piano business, centered of course in the Steinway, brought him to the point where his initiative, his genius in the handling of piano salesmen, in the training of them, brought him the respect of the entire piano world. He brought about an understanding of all that is meant in the selling of pianos, and especially the Steinway, to salesmen that the approach and the handling of a prospective purchaser was individual as to each sale, and that no standardization could be maintained and the customers given a fair understanding of what the Steinway piano was, and this without trying to build upon abuse of other makes of pianos. This was never permitted by Mr. Stetson. Salesmen were trained to realize they were employed to sell Steinway pianos, but not to sell them through the abuse of other makes of pianos.

### Square Dealing

This influence, this strong leaning toward loyalty, created an atmosphere in the Steinway warerooms that brought about many realizations on the part of those who attempted to compete with the Steinway that they should do likewise and refrain from the antagonistic attitude maintained before Mr. Stetson's advent into the piano field, and especially in New York City, that expanded and was felt throughout the entire retail business of the country.

Mr. Stetson with his kindly, yet strong, influence in the directing of salesmen toward a proper attitude as to the prospective customer, created consideration with salesmen who really desired to rise above the common methods. In the early days piano selling was a matter of antagonism instead of polite competition.

Those who have long known Nahum Stetson realize the great work that this man did and will regret, as does The Rambler, that he has come to the parting of the ways and seeks the release from the exigencies of the duties that he has carried on for so many years. Nahum Stetson is not an old man in spirit. He may number years close unto that of The Rambler, but he maintains to this day that kindly attitude toward life which so few seem to arrive and assimilate and make glad the fact that life is good and has much of happiness to the one who will seek it, and have back of that the knowledge that he has done good work and that work will live.

The Rambler is glad that his old friend will be approachable, for always it helped to smooth the rough roads of business life with his genial greeting, his smile and his happy disposition, which made him dear to all who came in contact with him. These words are said while he is living, and not awaiting the passing to the Great Adventure. There are many years left for Nahum Stetson to introspect and give to himself, now that he has laid down the worries of business, the thought that his work has been good, has not been a failure, and will live, is what we all should strive to arrive at.

One of the regrets that Mr. Stetson must feel is the loss of the daily contact with his associates in Steinway & Sons. There are others in the Steinway organization who have given their work toward the maintaining of the high position of the Steinway piano, who will miss Mr. Stetson each day as much as Mr. Stetson will miss them.

All honor to this good man. May he have many years to reminisce with his friends, and while we will miss him from his office in Steinway & Sons, we can travel to his home and find Nahum Stetson, and that in itself will be a joy.

### What Independence Means to the Piano Man—A Story That Illustrates the Joy of Really Owning a Business—A Model for Others

The Rambler has written much about the man in the piano business who could build to the end that he would control his own affairs, not be beholden to banks, discount companies, or manufacturers for his capital, but build up a good living income through the profits of his own business. The correspondent of The Musical Instrument Section of The MUSICAL COURIER in San Francisco sends in the following story that may be read by ambitious piano salesmen who want to go into business "on their own." Here is a story that fits in with The Rambler's ideals as to the piano business and the building to an independent position in life:

#### A Man of Independence

Emilio Cruells, proprietor of the Mission Phonograph and Piano Company of Mission street, San Francisco, is leaving with Mrs. Cruells for a four months' tour of Western and Central Europe. Every few years they go abroad and enjoy life, quite unworried by anxieties regarding the business.

Mr. Cruells was found in his store by the Musical Courier correspondent selling phonograph records and, after a cordial greeting, devoted his attention to completing the transaction and sending away several satisfied customers. The store is a large, light, concrete building with wide show windows. It has a large stock of pianos, of various makes, some new and others evidently trade-ins. They are all well displayed and apparently in good condition.

"Well, you see me always here," remarked Mr. Cruells when asked how he is able to take long pleasure trips. "I can go away, now and then, because by personal attention I have built up a business that can run by itself—for a time, at least." Then Mr. Cruells became retrospective. He recalled the time, years ago, when he had a small music store in the Mission district and worked hard, paying for everything as he acquired it. People thought he ought to branch out more. Members of the trade, in some instances, suggested partnerships, but Cruells declined to consider any alliances.

Piano sales were brisk at that time and when instruments were taken in on trade, many of them were drifted into the rental business. Apart from its leading business streets, the Mission district was and still is a section of homes. Mr. Cruells had at one time hundreds of pianos out on rental, and when the children became advanced enough, or the girls grew up and wanted better pianos, he could often make sales of new instruments. He said, however, that he has never deviated from his policy of owning outright everything in his business. He owns the lot and built the store into which he moved his business some years ago. Taxes are the only obligation he has to meet, he declared.

At present the piano rental business is not what it was some years ago. People are too set on having radios, but the Mission Phonograph and Piano Store still has quite a few pianos out for rent. Mr. Cruells pointed out how free from anxiety he is in managing his business. He kept his establishment of a size that one man can run. He has practically no overhead, no bills falling due, nothing forces him to sell his instruments at bargain rates. While times were prosperous, he put aside enough to be independent, instead of branching out into a lot of overhead. That is why he can carry on now and not worry about whether the business is paying full interest on the investment.

Mr. Cruells is not building up any rosy dreams for the future. He believes that the prevailing brand of "profitless prosperity" is here to stay for a time. He knows that he can hold out, without any worry. Eventually he expects that he will be able to get his own price for his business and store. Then he will retire, buy a farm and raise chickens. In the meantime, as he does not speak German, he is devoting spare moments to making a complete itinerary of places to be visited on the Rhine. He will leave his store in what he knows are reliable hands. Even if he had to leave a novice in charge, he believes that the business system he has built up would run itself during his absence.

#### A Model for Others

What more can be said in favor of the attitude The Rambler has maintained for these many years that the inde-

pendent man in the piano business is the one who builds up his own business, owns it himself, and not being dependent upon credit for his capital? Here is a man that can leave his business just as our good friend Francis, of Illinois, who has just returned from a several months' trip into the great Southwest extending into and over the Mexican border, and conducts his own piano store in Illinois with as much independence as is exhibited in this story of Emilio Cruells.

### A Letter From a Musician That Gives One Reason as to the Lowering of Piano Sales—Where Radio Hurts Instead of Helps the Piano

It would seem that there are piano dealers in this country who object to the beseeching of The Rambler that the musicians be utilized in the selling of pianos, this going back to the old days when the musician meant something in piano selling at retail. The enclosed, taken from a letter written by a musician who has a flourishing school of music in an Eastern town, who endeavored to follow what has been presented week after week in the Musical Instrument Section of The MUSICAL COURIER, and endeavored to combine with local dealers in his town, and the manner in which his prospects were treated:

#### Dealer and Musician

The enclosed clipping from a local newspaper may interest you concerning the discussion going on in your columns re the piano business.

Local music dealers seem to be possessed of a determination to stop piano sales at any cost. In at least two instances I know of a music dealer tried to deliberately switch two piano prospects to radio deals.

As I sent these prospects to the dealer they came back to me and I took them to a dealer in a neighboring town where they were permitted to buy pianos to their hearts' content. Local music dealers wonder why I am cooperating with another town music store in piano sales.

I have not sent in any music news items as I am very busy teaching. This is the best teaching season since I started in 1923. Have only a few open periods and these are late evening or early morning hours that few want. Have a waiting list for Saturday and Sunday periods from out of town students.

Your Musical Courier presents very interesting material.

#### Radio vs. Piano

This excerpt from a music teacher's letter exhibits two phases of piano selling that has had much to do with the lack of production that we find so many complaints made about. In the first place there is an illustration of what is going on in many piano stores throughout this country, the selling of radios when pianos could be sold.

There is, seemingly, no effort to sell pianos after a radio has been placed in the home, and yet there are dealers and salesmen who claim that this is the best procedure, that the radio leads to piano sales. How many dealers, however, make any effort to follow up the radio owner with efforts to sell them a piano after the radio has been paid for? There is no question but that the radio can be utilized in this way, that is, the owner of a radio will become a receptive, attractive customer, if the piano dealers will but go after them.

There is one trouble, however, the piano dealer will meet with in the follow-up after a radio sale, and that is the lack of service that has been given, whether it be due to the radio itself or not. The service problem as to the radio is what eats up the profits that should come from the radio business. The manufacturers seem to be the only ones in the radio field that have made any money, and they destroyed the money making for themselves through the fact that they have not protected the dealers in a way that the dealers could make a profit, even with the service elimination of profits in the way. Manufacturers were too avid in their efforts to over produce in the belief that the radio would offer replacements such as was presented when the radio could be connected to electric plugs.

#### Lack of Cooperation

This seems to be far from the subject of the excerpt from the letter of the music teacher, but it presents the fact that when the musician can be utilized, his efforts are thrown aside. This changing from the piano to the radio because it is easier to sell the radio, is a crime against the piano. The fact that this music teacher could go to a neighboring town and have his prospects properly taken care of is a reflection upon the dealer in the music teacher's home town.

It can be said, and The Rambler believes it is true, that the local dealer looks askance at his local musician and will pay more attention to the teacher in another town than he will to the teacher in his own town. It is the smaller centers that must be looked after in a way that will result in piano selling. Let The Rambler state that he believes the piano men and the musicians are concentrating on the piano at the present time in a manner that will bring about a combination of the musician, piano dealer and his salesmen to the end that the piano business will be revived through the piano itself, which is the fundamental of all music.

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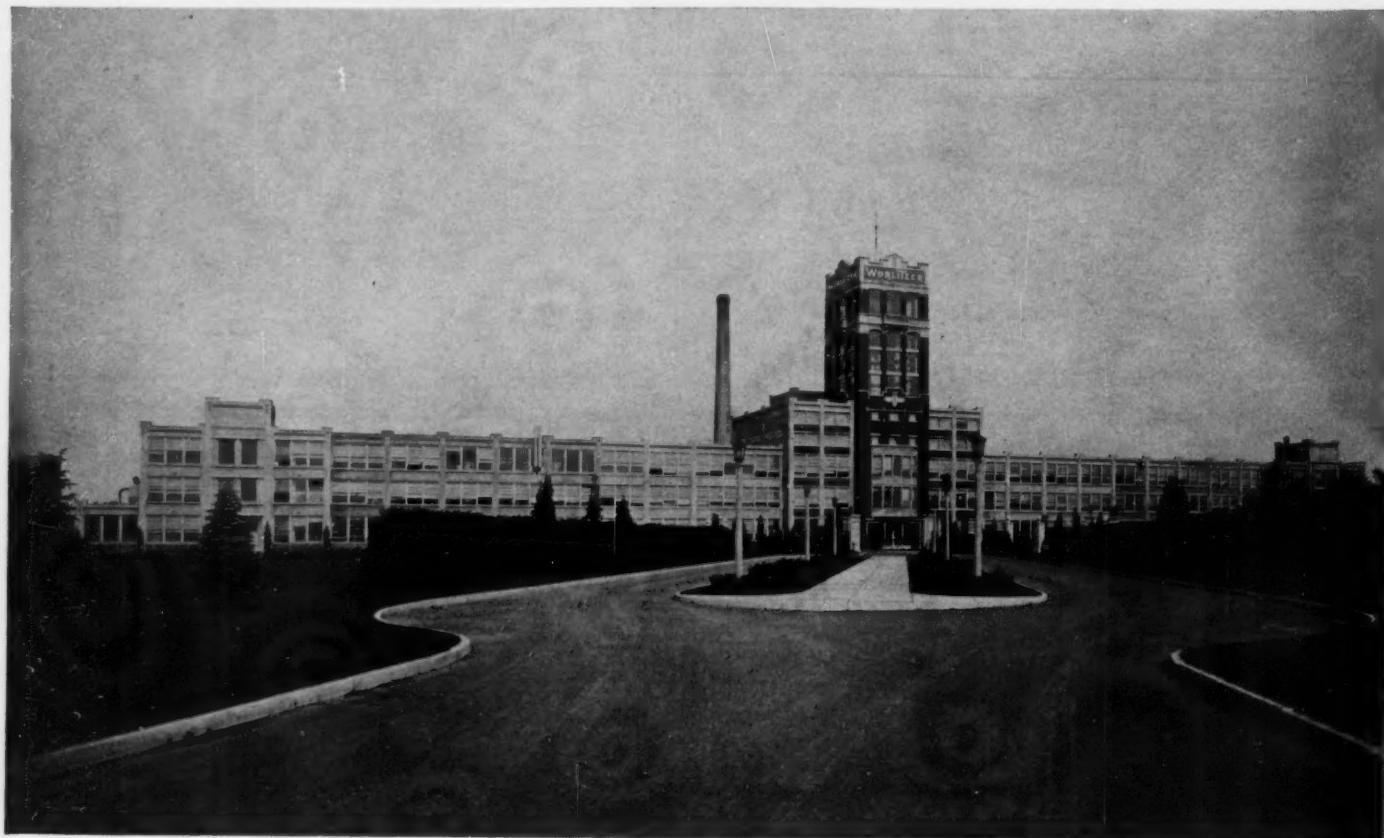
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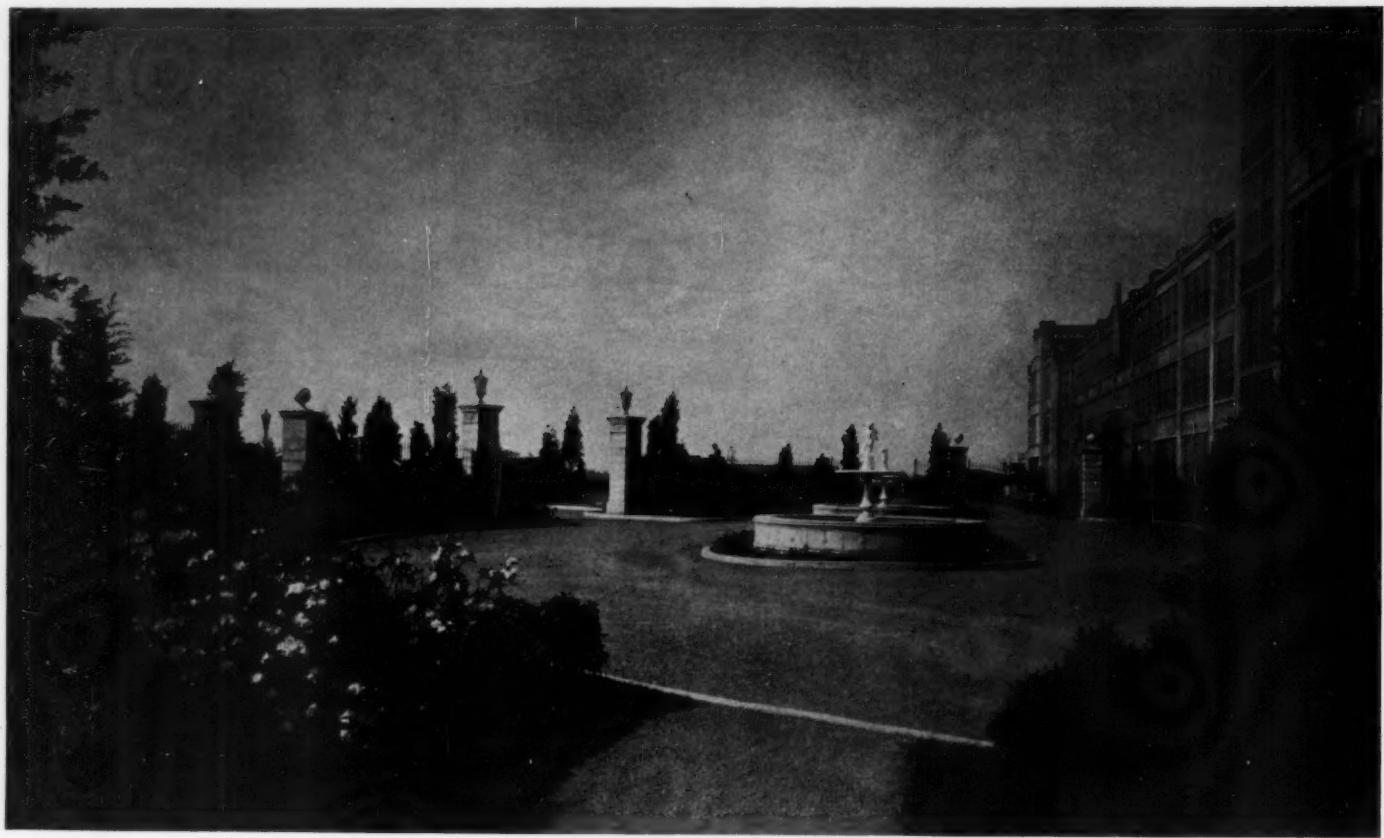
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*Above—the front elevation of the main building as seen from the main entrance to the factory grounds.*

*Below—an artistic view in front of the executive offices, showing the plaza with its old world fountain.*



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